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Hamill: Rock of Ages—Here Comes the Who

Kramer: American Jews and Israel—the Schism

NEW YORK

Inside the Evening News

How TV Really Works · By Av Westin

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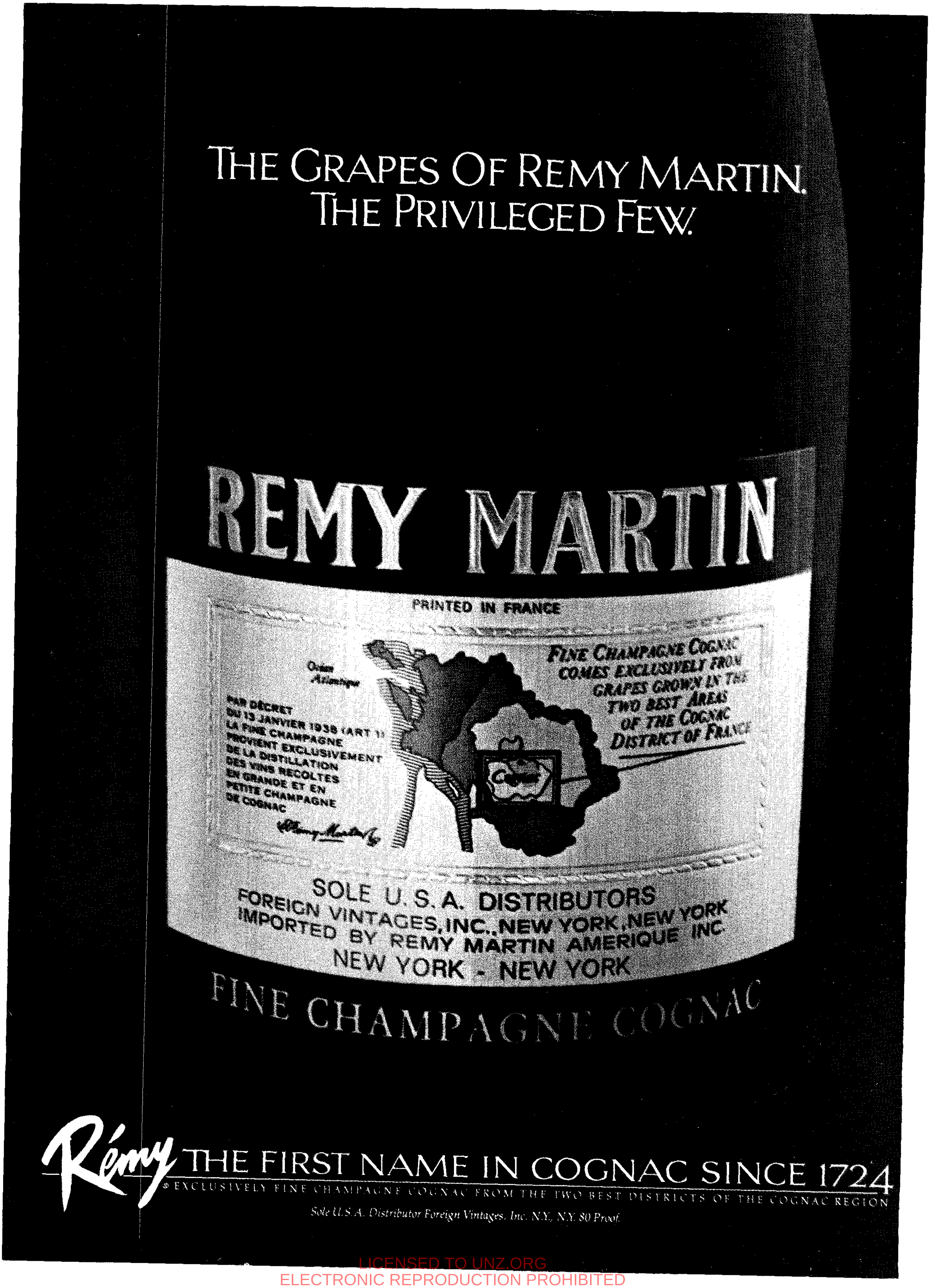

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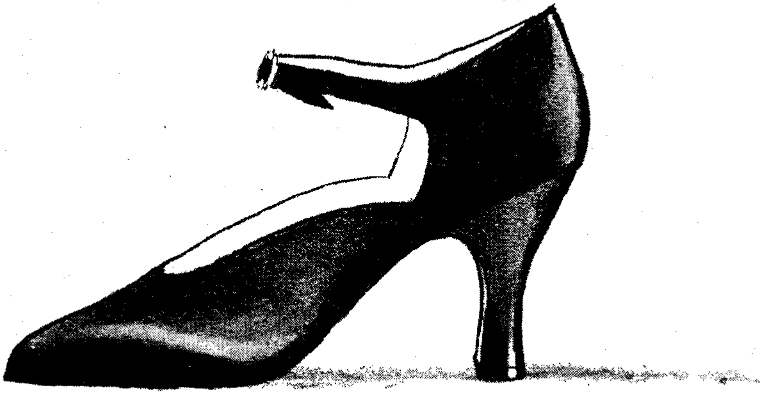

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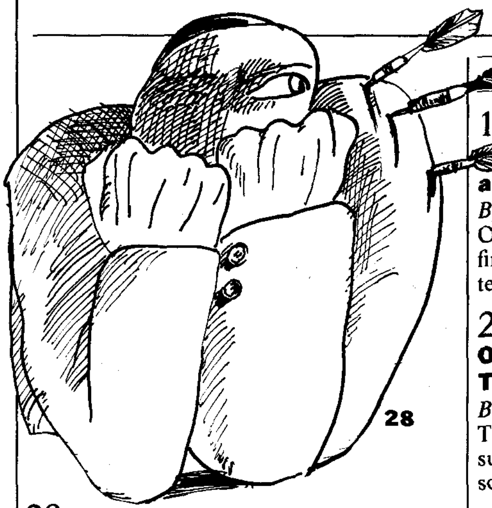

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American Jews and Israel: The Schism
By Michael Kramer

American Jews these days are outspokenly divided over the direction of Israel. In Israel, however, the attitude toward American Jews is surprisingly uniform: Put up or shut up. But that demand for Jewish unity may soon give way as Israel itself becomes more divided and influence shifts from the European Jews who founded the country to the Middle Eastern Jews who are now immigrating there.

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Rock of Ages
By Pete Hamill

Paunchy, tired, and bereft of purpose, rock 'n' roll seems in need of deliverance. Its would-be redeemers: a group of middle-aged Englishmen called the Who. Together in one form or another for two decades, the original mod rockers have adapted to new sounds and new audiences, but they've never abandoned the notion that rock matters. As part of their "first farewell tour," they are here this week for two sold-out shows at Shea Stadium. The band members may not be messiahs, but they're certainly doing better than the Mets.

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Inside the Evening News
By Av Westin

Nearly 55 million people watch the evening network news each night. Those viewers who would like to tune in on the real story behind its creation—the deadline pressures, the editorial decisions, the delicacy and the demands of timely coverage—should turn to Av Westin's *Newswatch,* to be published next month. In this excerpt from the book, Westin—a veteran of various network newscasts, now executive producer of *20/20*—takes a candid, anecdotal look at broadcast journalism and its limitations, as well as the things it does the best.

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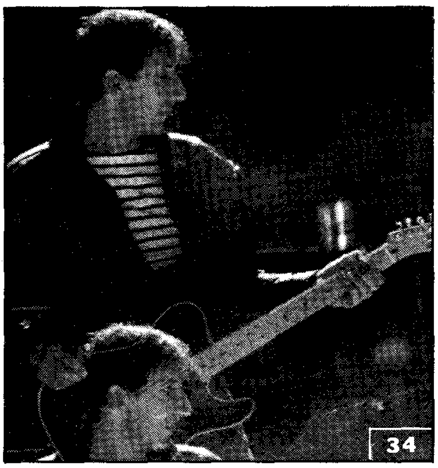

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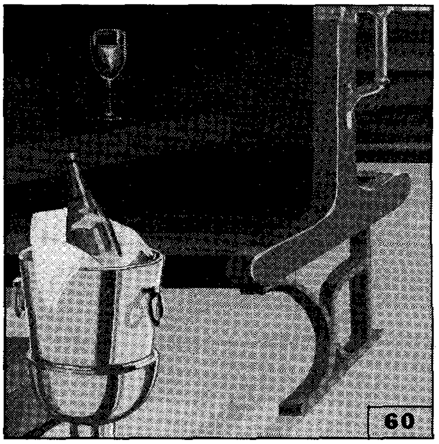

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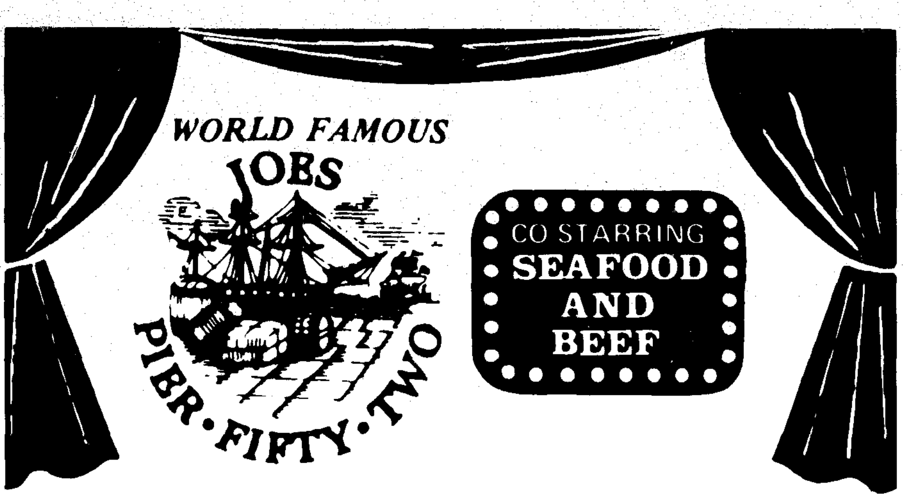

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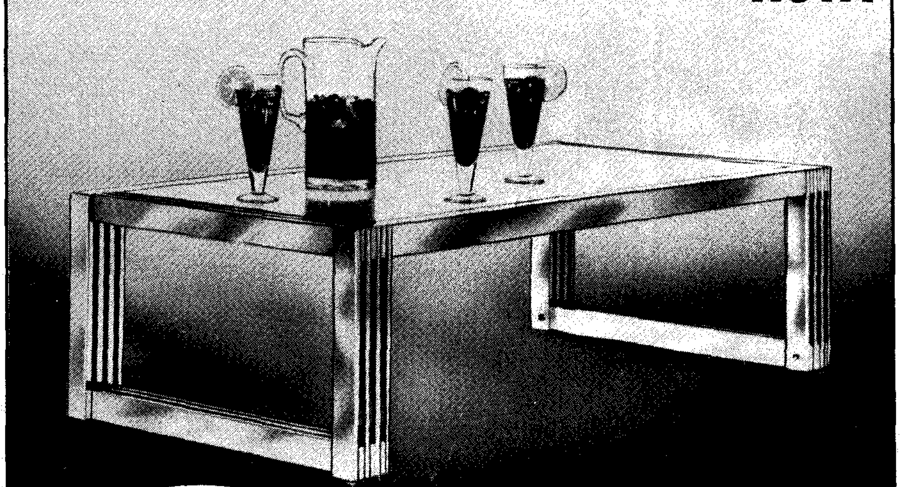

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LETTERS

City Children

I AM A CHARTER SUBSCRIBER OF *New York* Magazine and never has an issue meant more to me than the one on "Children in the City" [October 4]. Being a working mother with a year-and-a-half-old and another en route, I have no time (or desire) to sit in Nanny Row to discuss sitter services, restaurants, and kid events. The articles were well done and give me yet another excuse for avoiding the suburbs. Hope you do an update every year.

Daisy Sinclair
Manhattan

IN HER ARTICLE "OLDTHINK, NEWthink," Julie Baumgold has presented an unbalanced view of the issues when she cites Wallerstein's findings that many children show more emotional and behavioral symptoms five years after a divorce than they did before the divorce. In fact, many of the children in Wallerstein's study also did quite well, and it is not clear that those who did poorly would have fared any better if their parents had remained in unsatisfactory marriages. My own research and that of others suggest that children of divorce do not necessarily fare worse than children from intact families, although they may have different kinds of problems.

Richard Trachtman, Ph.D., C.S.W.
Director, the Single Parent
Consultation Center
Manhattan

I TAKE EXCEPTION TO YOUR REFERRING to those city kids who happen to belong to families with little money as "have-nots" ["Another City," by Dinitia Smith]. It seems to me that they have an awful lot. They appear to be happy, optimistic, and loved. The true "have-nots" were those children from wealthy families, mentioned in another article ["City Lights: Less Work for Mother," by Marie Brenner], who do not get food unless their nurses buy it for them.

B. Michaud
Queens

New York MAGAZINE SHOULD BE brought up on obscenity charges for having the audacity to highlight the lives of disadvantaged children just pages away from a feature advocating the purchase of outfits costing hundreds of dollars, only to be outgrown within the year ["Minor Classics," by Anna Wintour].

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

Considering the economic realities of the times, I believe *New York*'s readers would have been better served if those same pages had offered advice to working mothers about community groups or centers through which they could swap last year's outgrown overalls with someone else's too small Polos.

Joan Rosenblatt Tashman
Manhattan

"THE CHILD-CARE PERPLEX" [BY JANE J. Young] overlooked an alternative to the "Mary Poppins" route—group child care. Children's All Day School (109B East 60th Street, New York, New York 10022; 752-4566), a nonprofit pre-nursery and nursery-kindergarten, offers an 8 A.M.–to–6 P.M. program for children from six months to six years of age, year-round. At a cost ranging from $133 per week for infants and toddlers to $112 per week for three- to six-year-olds, the school provides, at a lower cost, what housekeepers and baby-sitters cannot provide: a social experience in a stimulating, structured environment.

Joy McCormack
Administrative director
Roni Hewitt, M.S.
Educational director
Children's All Day School
Manhattan

AS THE DIRECTOR OF THE PARK CENTER for Pre-Schoolers (9 West 82nd Street, New York, New York 10024; 496-7010), I represent many dedicated professionals involved in day care who feel that the stimulating environments we provide, designed to meet and enhance developmental needs, are far more enriching than a housekeeper or nursemaid.

Susan Weissman
Director, the Park Center
for Pre-Schoolers
Manhattan

Crisis in Jerusalem

RE "BEGIN'S GOT TO GO" ["THE NAtional Interest," by Michael Kramer, October 4]: For 2,000 years the Jewish nation has been awaiting the Messiah; Menachem Begin was hoping he would be the one to answer the call. It was soon after the Lebanon invasion that I heard Begin speak on the radio of having secured peace on Israel's Egyptian and Lebanese borders; he would proceed to procure a Jordanian treaty, and the great millennium would begin.

Well, our supposed Messiah turns out to be a politician; Israel's critics and our own self-flagellating Jews are having a heyday; and the Jewish family has just

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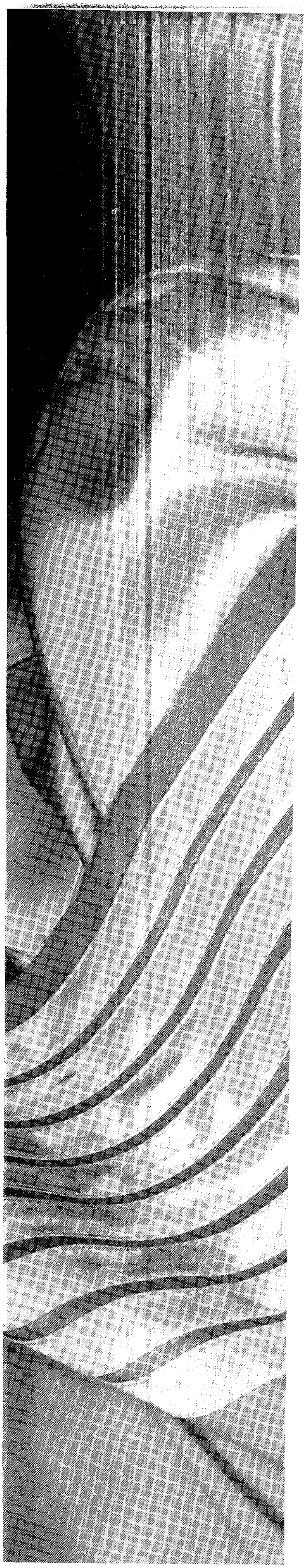

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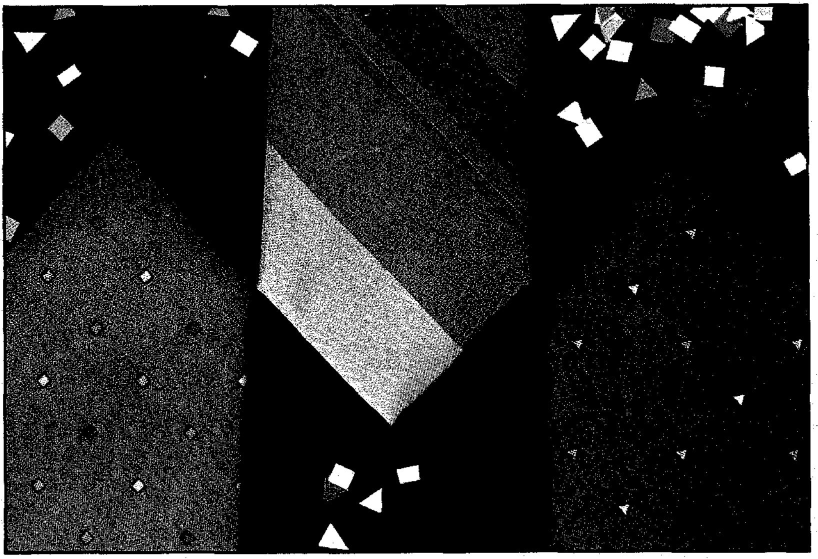

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finished its Yom Kippur services more confused than ever. This is not the time for radical changes that offer only questionable solutions. Rushing to oust Begin (as suggested in the article) would create more political turmoil than it would resolve. Let time pass—tempers will cool, investigations will yield the facts, and the high moral scruples of the Jewish nation will determine, with the Lord's help, the next chapter in our ever unfolding history.

Julius D. Ringelheim
Manhattan

MICHAEL KRAMER HAS NO RIGHT TO ASK for the resignation of a duly democratically elected prime minister of the sovereign state of Israel. I am sure he would hesitate to ask for the resignation of the prime minister of England or the president of France.

Paul Hartstein, D.D.S.
Manhattan

Book Flap

YOU HAVE INVENTED AN ENTIRELY NEW kind of book review: review the flaps and kiss off the book ["Intelligencer," August 23]. The boo-boos on the flaps of *Hooray for Yiddish! A Book About English* are there. But I did not write them. Nor did I see them until the book was published. As for your notice's slick and snide animadversions, caveat: 221 (repeat, 221) entries (words, phrases) are new and *not* (repeat, not) in *The Joys of Yiddish;* 157 Yiddish/Hebrew sayings, epigrams, aphorisms are not in *The Joys of Yiddish;* 136 new jokes, anecdotes, stories, etc., are not in *The Joys of Yiddish.*

This book is about those idioms, words, locutions, uses of syntax that *are part of English today*—and, unknown to most, are *direct translations from Yiddish:* "Could be." "Big deal." "Wall Street took 'a bath.' " "Who *needs* it?" "Thanks a *lot.*" "Drop dead." "Smart she isn't." "What's with him?" Etc., etc.

Any reader who feels "cheated" should write me. I'll return the amount paid—if the returned book is accompanied by a certified appraisal of the malcontent's I.Q. and a laboratory analysis of his or her bile.

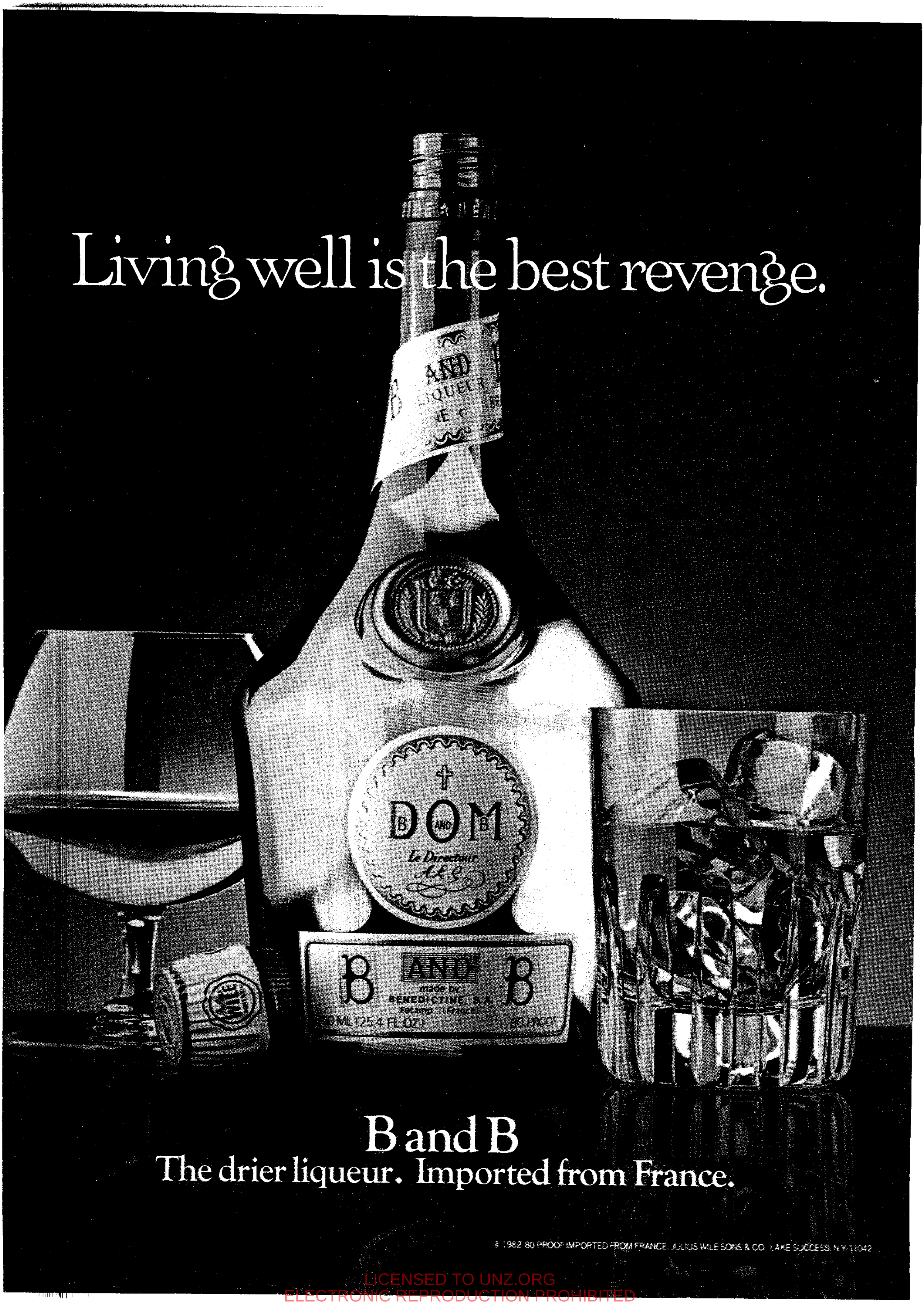
Leo Rosten
Manhattan

Design for Eating

IN YOUR EXCELLENT FALL PREVIEW ISSUE [September 20], a statement was made that the Café des Artistes was designed by Judith Stockman. For the record, it should be known that this restaurant was designed by Julius Eckman—based on the concept of Walter Russell—in 1917. Judith Stockman worked with me on the restoration in 1975.

George Lang
Manhattan

Living well is the best revenge.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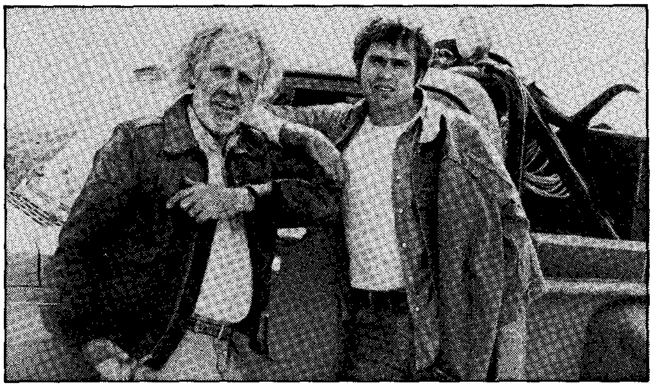
Melvin Dummar: A Lie Detected?



Illusion? *Jason Robards, Paul Le Mat in* Melvin and Howard.

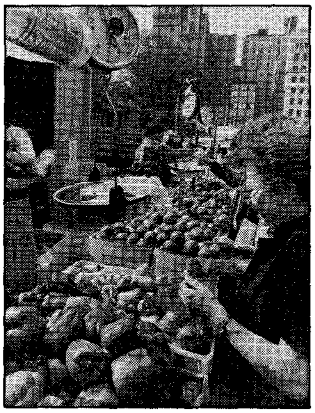
MELVIN DUMMAR, WHOSE claim that Howard Hughes willed him more than $100-million inspired the movie *Melvin and Howard,* has himself been filmed—flunking a lie-detector test.

The former Utah gas-station attendant had agreed to be grilled last week by lawyer F. Lee Bailey and a polygraph expert for *Lie Detector,* a new TV series that Columbia Pictures plans to offer next year.

"On charts that a child could read, he flunked. It was about as conclusive as you can get," said Ralph Andrews, executive producer of the program.

Dummar, who so far has also failed to convince various juries that he was given a copy of Hughes's "will" by a mysterious stranger, couldn't be reached. But his manager, John Elizondo, said, "The trouble is some people don't ask Melvin the right questions. I don't know if I am going to allow them to air this show."

Greenmarkets: A Question of Price



Union Square: *Playing fair?*

SOME OF THE FARMERS AT the Greenmarkets, those havens of fresh produce sprouting around the city, apparently are engaging in a less than wholesome practice.

Last week, one shopper found that many farmers at three of the markets—Union Square, Tompkins Square, and Gansevoort—were charging virtually identical prices for the same kinds of vegetables.

"A young farmer at the Greenmarket table in Union Square told me, 'We've decided not to cut each other's throats, so we got together to determine prices,' " said the shopper. "You expect price-fixing with certain kinds of businesses, but not at the farmer level."

Barry Benepe, director of the Greenmarkets, maintained that there is "some degree" of price competition. He admitted, however, that farmers who consistently offer bargains "are unpopular with other farmers. One dropped out of a Brooklyn market because there was so much pressure over him selling so cheap."

J.D., an Introduction

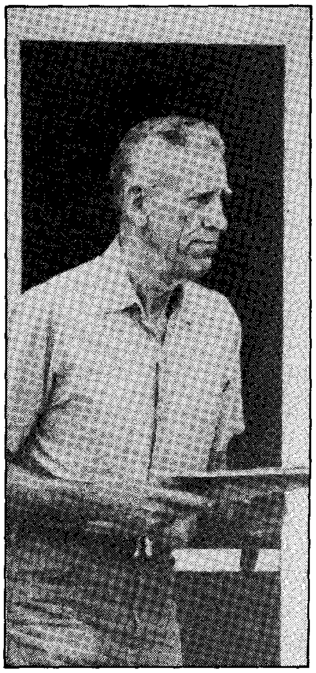
THE RECLUSIVE J. D. SALINGER may have to show up in a Manhattan federal courtroom if he hopes to win a lawsuit he has launched against a young free-lance writer.

Steven Kunes, 26, had contracted to sell *People* magazine an interview that he claims he conducted with the author in a Vermont parking lot in April 1981. Salinger, who lives across the border in New Hampshire, had arranged the meeting by telegram, said the journalist.

But, according to a transcript obtained by *New York,* a lawyer for Salinger told Federal Judge David N. Edelstein this month that the "long intimate interview . . . never happened." Kunes "thought he had a recluse who would not defend himself," charged the attorney.

Whatever the case, Salinger didn't attend that hearing, and Edelstein has asked him to show up before he rules on the author's request for an injunction banning Kunes from circulating "statements falsely attributed to J. D. Salinger."

Kunes's lawyer, David K. Shuffman, said he also wants to see Salinger in person. Maybe, he explained, the man in the parking lot was an impostor, playing a "hoax on both Salinger and my client."



Grab shot: *Salinger in '81.*

Bella Back on Campaign Trail

BELLA ABZUG MAY BE THE city's most colorful feminist politician, but some insiders say she's pinning her hopes for a public comeback on a man: Mario Cuomo.

The former Democratic representative, who gave up her West Side seat in 1976 and ran unsuccessfully for senator, mayor, and congresswoman from Manhattan's silk-stocking district, is co-chairing gubernatorial hopeful Cuomo's Women's Project.

Abzug: *Cuomo helper.*

"She expects a big job out of this if he wins," said one source close to her. "She needs a job after being in the wilderness for six years."

Abzug told *New York* that she took the voluntary campaign post, which involves pulling in the women's vote, simply because she admires Cuomo's liberal position on issues such as housing and abortion. "I like to help a person," she said, insisting she wouldn't want a gubernatorial appointment "unless I could be of special assistance."

BY SHARON CHURCHER

Photographs: top right, Michael McDermott; bottom left, Bob Sacha; bottom right, Fred McDarrah.

'Enquirer': High Cost of Tragedy

THE INQUIRING MIND OF *National Enquirer* owner Generoso Pope wants to know why it cost his tabloid $225,000 to cover Princess Grace's death, sources close to the paper said last week.

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GRACE
The REAL Story
She Didn't Have to Die
The Only Picture Of the Crash
Her Last Words — To Only Person Who Saw the Accident
The Last Family Pictures And Much, Much More

Rich reading: *Grace issue.*

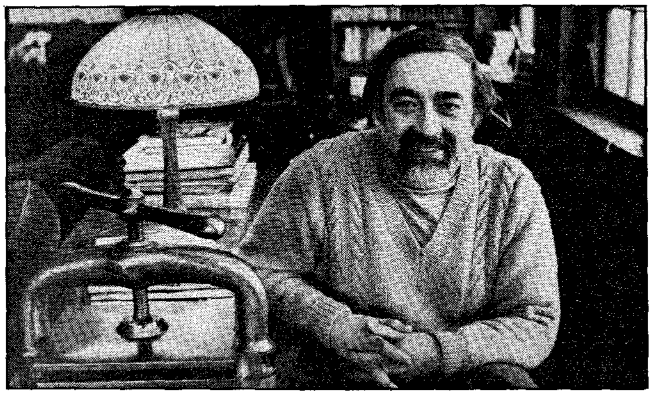
"People in the newsroom heard that Pope blew his stack over the spending," one source told *New York.*

The tab supposedly included $15,000 paid to the gardener at the crash scene (THE PRINCESS SPOKE HER LAST WORDS TO ME, said that story's headline). It also included the cost of flying some of the 50 journalists assigned to the effort to Europe on the Concorde.

However, *Enquirer* senior editor Paul Levy denied that there have been any complaints from Pope. In fact, he said, the owner is delighted that sales for the first issue on the tragedy reached "6,640,000—1.3 million higher than usual."

Since then, there's been a second cover story on Grace, and, with two more issues highlighting her in the works, one source claimed that Pope was "only upset that not *enough* money was spent. The only issue that did better than this was Elvis in his coffin."

Ira Levin: Two Plays Snagged



Levin: *One work had "a birth defect."*

AS ONE OF BROADWAY'S hottest writers, Ira Levin insists his two latest plays have to stay just the way they are—which is why one of them has been shelved and the other won't be presented by his *Deathtrap* team.

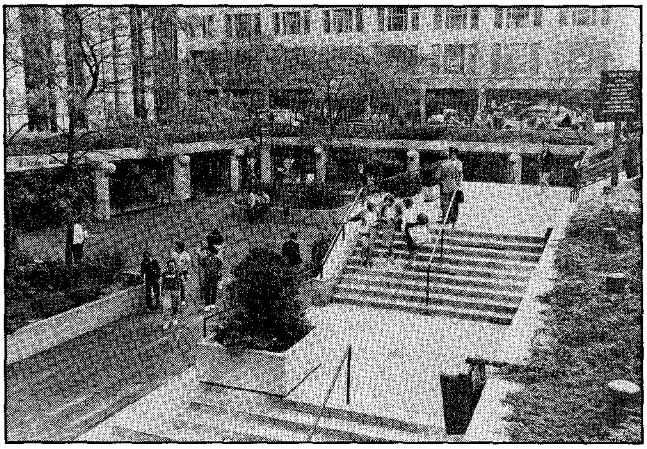
Deathtrap's producer, Alfred de Liagre Jr., and director, Robert Moore, were to bring Levin's *Cantorial,* set in an abandoned synagogue, to the stage this fall. But sources said it's now on the "back burner" because Levin wanted a second act that "just petered out."

Recently, Levin offered the pair *Footsteps,* a new thriller. "They were dissatisfied with the ending. Ira seemed set on it, just the way he was with *Cantorial,*" said one industry insider.

Levin agreed there was a hitch in the first play. "*Cantorial* had a birth defect," he told *New York,* adding that "I didn't see any way of changing it." However, *Footsteps* has now attracted interest from producer Morty Gottlieb, and the playwright might yet emerge triumphant.

"After all," said one observer, "there was always the feeling that *Deathtrap*'s ending didn't work, but it became the longest-running thriller on Broadway."

Getting a Rise out of G.M. Plaza



The plaza: *"Building on it is one possibility."*

THE CONTROVERSIAL SUNKen plaza in front of the General Motors Building, on Fifth Avenue between 58th and 59th Streets, is being eyed for possible development.

A source close to Corporate Property Investors, the real-estate firm recently granted an option to buy the tower from General Motors, said that the two companies have jointly employed architectural and engineering consultants to make "very confidential" studies of the open space.

"Building on it is one possibility," added the source. "It's very obvious that this property has potentially more valuable uses."

Architectural experts have criticized the plaza in the past because it breaks rank with the distinctive façades of neighboring Fifth Avenue blocks, whose buildings are flush with the sidewalk, and because many pedestrians don't even notice the steps that lead down to it.

Still, the city-planning-department's counsel, Norman Marcus, pointed out that in return for creating an area open to the public, General Motors was allowed to build 20 percent higher than permitted by local zoning.

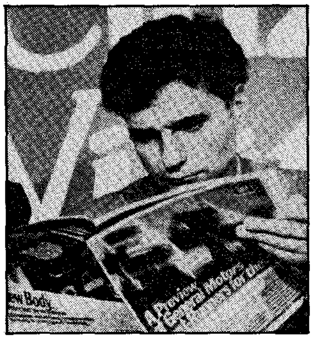
"They'd have to persuade the [city] that building on this space was in the public interest," he said. "There are other plazas around whose owners might like to jettison them, and this might set a very undesirable precedent."

Nader a Bust for Sculptress

THOUGH MILLIONAIRE STEWart Mott has for years helped to bankroll Ralph Nader's causes, the consumer advocate is said to be returning the generosity grudgingly.

Nader had agreed to pose for the wife of the General Motors heir, sculptress Kappy Wells, "after long, hard negotiations," said a Mott acquaintance.

"He set aside a period every week so she could work on a bust of him, but now she's very frustrated. He sits and works over his papers and says he's too busy to look at her."



Nader: *Bad model?*

Wells told *New York,* "I don't even want to talk about it," adding that she embarked on the project because "I always admired Nader.... I think he would be uncomfortable if anything was printed."

Nader, according to an aide, was "unavailable" for comment.

Photographs: top right, Fred McDarrah; center left, © 1982 by Thomas Victor; bottom right, U.P.I.

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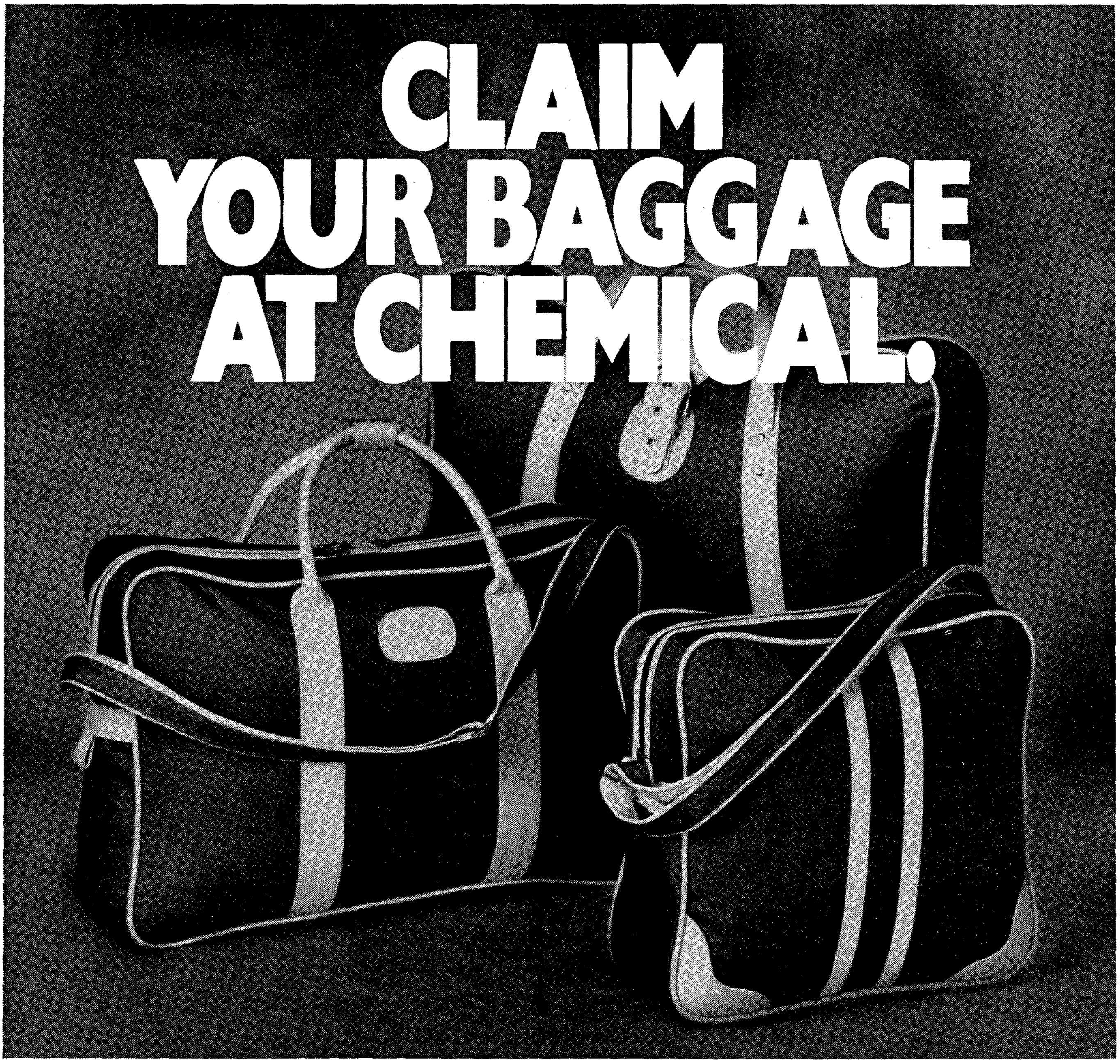

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The Bottom Line/Jack Egan

SLOWDOWN AT BATTERY PARK CITY

Olympia Pulls Back

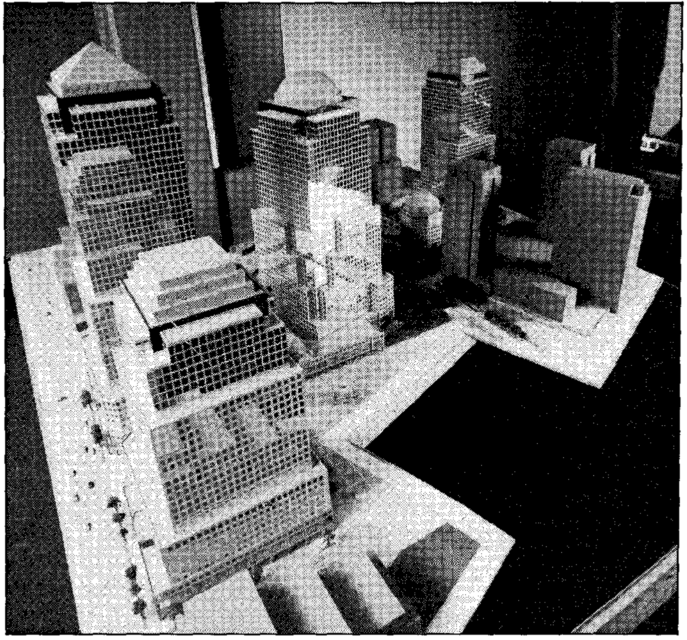
HAS OLYMPIA & YORK DEVELOPMENTS, Ltd., the prestigious Canadian real-estate firm building the commercial part of Battery Park City, overextended itself? There are several indications that the multi-billion-dollar company, privately owned by the close-knit Reichmann family, of Toronto, is feeling financially squeezed and is pulling back after a period of aggressive expansion into the United States market, particularly New York City, as well as diversification into energy and resource ventures in Canada.

The schedule for building the Battery Park City project, budgeted conservatively at $1 billion, has been slowed down recently. While the first phase of the architecturally ambitious office and commercial complex is ahead of schedule, the second and final phase has been put on the back burner (the first phase includes two of the four large buildings, with almost two-thirds of the project's office space, and the main outdoor plaza). There is even speculation that Olympia may cancel the second phase entirely. This is strenuously denied by company officials. "We're taking a pause," says Michael Dennis, executive vice-president in charge of the Battery Park construction.

There are also reports that Olympia & York is looking for buyers for several of its mid-Manhattan office buildings, or for large financial institutions to purchase shares in these buildings. Dennis concedes that Olympia might consider selling some of its many New York properties, but he insists that this is not a sign of anything. Many of these buildings were purchased at bargain-basement prices years ago, and any sale would yield substantial profits. But in trying to sell when demand for offices has weakened, Olympia & York appears to be looking for immediate cash, despite the company's purported access to unlimited financing at very favorable rates.

None of this is to say that Olympia & York is in financial difficulty. A recent *Fortune*-magazine article estimated the net worth of the family-owned company at a staggering $12 billion. But with many other Canadian real-estate firms that have ventured into the United States market now in deep trouble, it would be surprising if Olympia weren't suffering at all under the high cost of short-term financing, the growing reluctance of banks—especially Canadian banks—to extend more credit, and the overbuilding of many major cities today.

New York City's office-vacancy rate is now about 4½ percent; it stood at under 1 percent two years ago, but is still far below the vacancy rate in many other cities. New York developers seem to have learned the lessons of past gluts and have engaged in very little speculative building. Usually a major tenant has made a commitment in advance. By contrast, so many office buildings are going up in Denver that it will take seven years to absorb what becomes available. And vacancy rates there are currently 30 percent.


Model city: *When will the project be finished?*

Nevertheless, many new buildings are due for completion soon both in midtown and in the financial district, while companies are paying less to lease new space. The cost of leasing office space is down 10 to 15 percent this year, according to Robert Mehlman, in charge of commercial leasing at Pearce, Urstadt, Mayer & Greer.

"The midtown area will continue to be stronger than lower Manhattan," Mehlman says. "The incremental addition of space in midtown is not as great as in the Wall Street area." In the next three or four years as much as 16 million square feet of new office space may be introduced in the financial district. "Some of these buildings are probably not even going to get built," Mehlman predicts.

"If you look at recent office construction in New York, you'll see that the old-line developers learned their lesson from the last downturn, in the early 1970s, as did the banks, which have been more prudent in their lending," he says. "The new developers, while they might have been more bullish, have learned the same lesson from others in town. We're therefore not going to see any wholesale bankruptcies or foreclosures in New York such as we're seeing in other cities. Compared to ten years ago, the situation is very healthy."

Olympia's current pullback may have been hastened by the company's diversification into oil and gas and other ventures in Canada. These have yet to become profitable. Within just a few years, the Reichmanns—a family of Orthodox Jews who emigrated to Canada in the 1950s from Europe via Tangier—have bought 94 percent of Abitibi-Price, the world's largest maker of newsprint; 50.1 percent of Brinco, Ltd., an oil, gas, and mineral producer; 23 percent of Royal Trustco, Ltd., Canada's largest trust company; and 20 percent of MacMillan Bloedel, Ltd., Canada's biggest forest-product company.

Olympia & York has carved out a unique niche in the real-estate market, concentrating almost exclusively on office buildings for Fortune 500-type corporations. Most of its properties are located in prime central-city locations, and the firm is known for the high-quality construction of its buildings. First Canadian Place, in Toronto, is Olympia's showpiece.

Olympia entered the United States market in 1977, when it paid $320 million to buy eight buildings in midtown Manhattan from National Kinney Corporation. These were old Uris properties and included the headquarters buildings of International Telephone and Telegraph, Sperry Corporation, and American Brands. These properties have an estimated value of $2 billion. The com-

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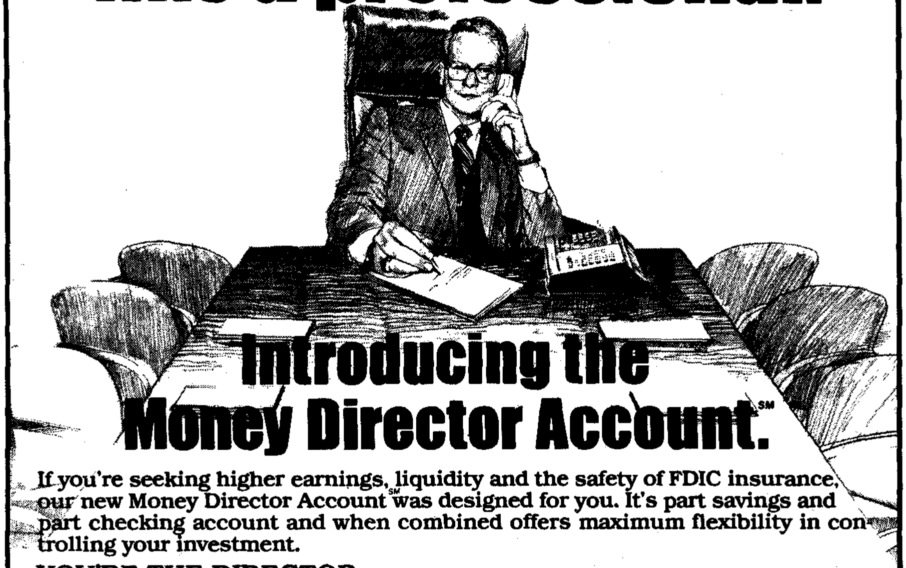

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pany has continued to acquire other Manhattan office towers and recently finished building the Park Avenue Atrium, filled with lots of glass, steel, and greenery. Including the 8 million square feet projected for Battery Park City, Olympia will soon own about 22-million square feet of prime commercial office space, making it the city's largest commercial landlord after Rockefeller Center, Inc.

The firm became well known to the public when it was selected to build at Battery Park City. The design it accepted for the project, whose four major towers range from 33 to 50 stories high, was the most expensive of the proposals submitted.

Olympia & York signed up City Investing Company last fall as its first major tenant in one of the office towers. Early this year, American Express agreed to lease the largest of the buildings for 30 years at a cost of approximately $2-billion. Olympia & York in turn purchased the present American Express headquarters for $240 million. So far, Olympia has failed to find primary tenants for the other two towers, and this may be a reason for delaying the second phase.

Michael Dennis denies that the company has backed away from completing the entire Battery Park project. "We are committed to going through with the whole thing," he says. Why, then, a pause on the second stage? "This was a lot to bite off at one time, both from a construction and a financial standpoint," he says. "We are also watching the office-rental market, and it has been quite volatile lately." But Dennis predicts that the entire project will be finished by 1987, the year first set as the outside date for completion.

In addition to the Battery Park project, Olympia & York has a large number of other construction commitments on its hands right now. The city of San Francisco recently selected it to build a major urban office development there, and Olympia is constructing large office buildings in Los Angeles, Dallas, Chicago, Portland, Toronto, and Calgary. To its credit, the company has stayed out of the most speculative real-estate markets, like Houston and Denver, where the biggest losses for builders and bankers are now occurring.

In the past, Olympia has slowed down construction on some projects when economic conditions weakened, notes Ira Gluskin, a real-estate-securities analyst with Brown, Baldwin, Nisker, Ltd., of Toronto. "I think they're being prudent and will come out on top again," he says. But if Olympia & York, the Rolls-Royce of real-estate developers, is feeling pinched, just think what must be happening to other large but less well-financed developers. ■

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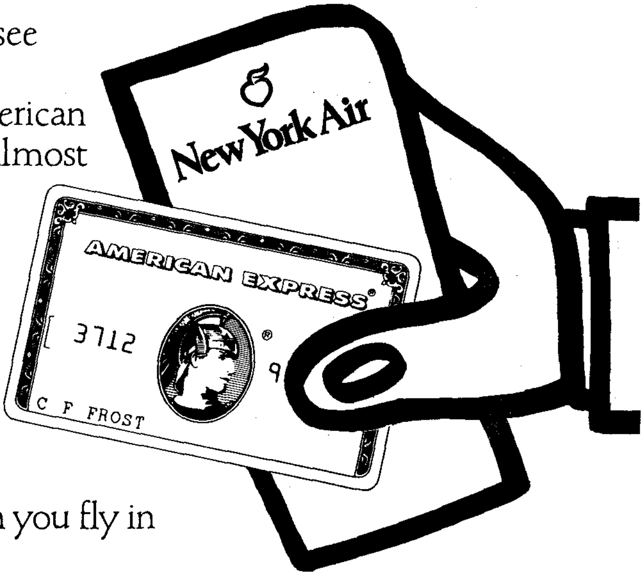

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THE WOMEN AGAINST OGILVY

For the defense: *Attorneys Howard Rubin, Patricia Hatry, and Leonard Orkin.*

Sex Bias at the Agency?

SOMETIME IN THE NEXT FEW MONTHS, four years after it was filed and six years after it was conceived, the first class-action sexual-discrimination suit against an American advertising agency should reach trial. This suit, against Ogilvy & Mather, is unusual not just for its pioneer status or because it surfaces in the wake of the blow dealt the Equal Rights Amendment but also because of its cast of characters.

In one corner is Ogilvy & Mather, an agency that, despite its upper-class English air, seems to this outsider and to many women who work there to be one of the most public-spirited, egalitarian, and familial firms on Madison Avenue. Indeed, the outside lawyer defending the agency, Patricia Hatry, of Davis & Gilbert, is a woman. So is the senior vice-president heading Ogilvy's ten-person internal legal department. The heads of personnel and research are both female. And a woman used to head the creative department—she recently left Ogilvy to form her own agency. In fact, at last count, 50 of Ogilvy's top 136 executives in New York were women, probably more than at any other of the fifteen biggest agencies.

On the other hand, one of the two named plaintiffs, Carlotta Rossini, is a prized vice-president, an account supervisor handling American Express, and a twelve-year veteran of Ogilvy. And the eight plaintiffs I talked to (over 200 women altogether are believed to be represented by the class action) at the offices of Vladeck, Waldman, Elias & Engelhard, their law firm, seemed to be hardworking, down-to-earth, and impassioned about their plight. Some of them no longer work at Ogilvy but say they're still working to correct what they charge is bias in the hiring, paying, and promoting of women. Fearing reprisal, these women agreed to talk, but only anonymously.

The tale some tell is one of despair. "This little isle of England called Ogilvy is Auschwitz," one complained. Specifically, the women claim, Ogilvy confines them to low-paying "ghettos" from which there's virtually no escape. They say the company sidesteps women in favor of men with comparable or lesser qualifications. Women are shunted into jobs for which they're overqualified, they charge, and then are left to languish there when vacancies for which they are suited open. In fact, the aggrieved complain, Ogilvy doesn't even inform the women about job opportunities. Here, they say, there's no such thing as equal pay for equal work.

There are, of course, personal stories. One woman felt sexually harassed. Another claims her career was blocked because she seemed too pushy for Ogilvy. Still another was demoted allegedly after attempting to get better salaries for her female employees.

For others, the oppression is less overt. "It's so country-club subtle, it's hard to detect," said one complainant. Another said that when she first went to work at Ogilvy, "I thought, 'You've got to be kidding. At every reception area there's a plaque saying Ogilvy is an equal-opportunity employer.' Years later I found out otherwise. Sure, women get plugged into jobs with more responsibility. But ask them how much more they're getting in the paycheck."

Another admits that the suit hurts because "Ogilvy is such a nice place to be." She wonders how much resentment arises because women lack the confidence to move to another agency. And one woman questions how much of the discrimination is the fault of the corporation "and how much is men and women learning to deal with each other at work."

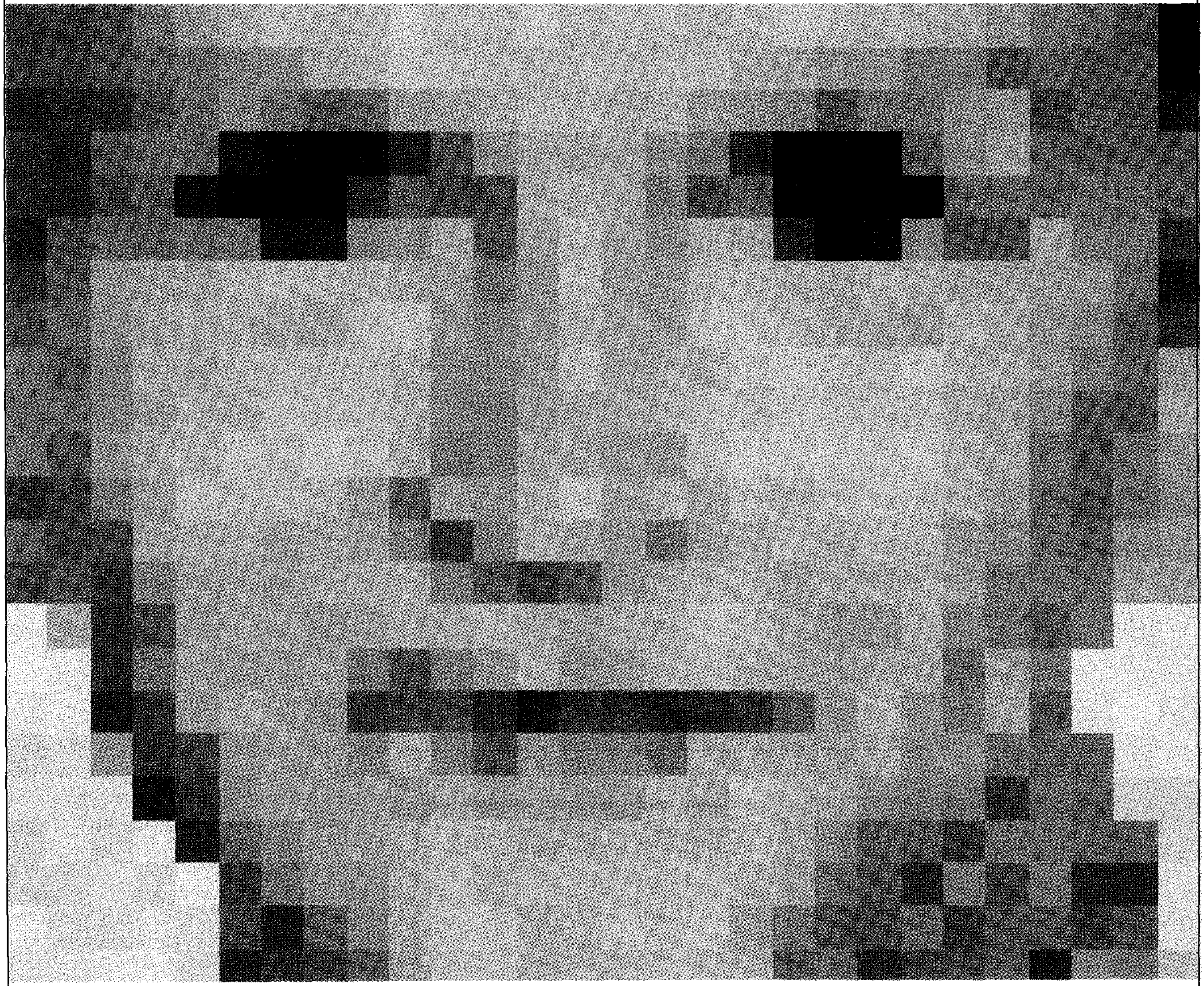
The suit, they say, has already prompted big changes, including the promotion of many women. But it has also chilled the atmosphere. "It's McCarthyism all over. Watergate," one charges. "Everyone senses the tension. We suspect our phones are tapped." There's a story of a woman who was hustled off ostensibly to meet with the personnel director. She soon found herself in a car heading to an unknown destination to give a deposition. She didn't even have her purse, and had to borrow carfare back.

There's talk about a questionnaire circulated by Ogilvy's law department asking women whether they felt discriminated against and whether they wanted to participate in the suit. They were assured that their responses would be reviewed confidentially by an outside lawyer and wouldn't affect their jobs. The tactic terrorized the women, the plaintiffs say. Only 138 women of a possible 252 responded: 116 said they did not want to be represented, 19 had no opinion, and 3 said they were interested in being members of the class.

Ogilvy denies every charge, even as it bleeds from the attacks and accumulates statistics that show no difference in the salaries of its male and female employees. As of August 31, 1982, 57 percent of the agency's professional staff was female. Four years earlier, women had filled 46 percent of the professional slots, and in 1976, 40 percent, according to Hatry. "That's why I took the case," she says. "All my life I've championed women, and I debated what to do. A suit against a company that has made such

Photograph by Joe McNally/Camera 5.

TIME



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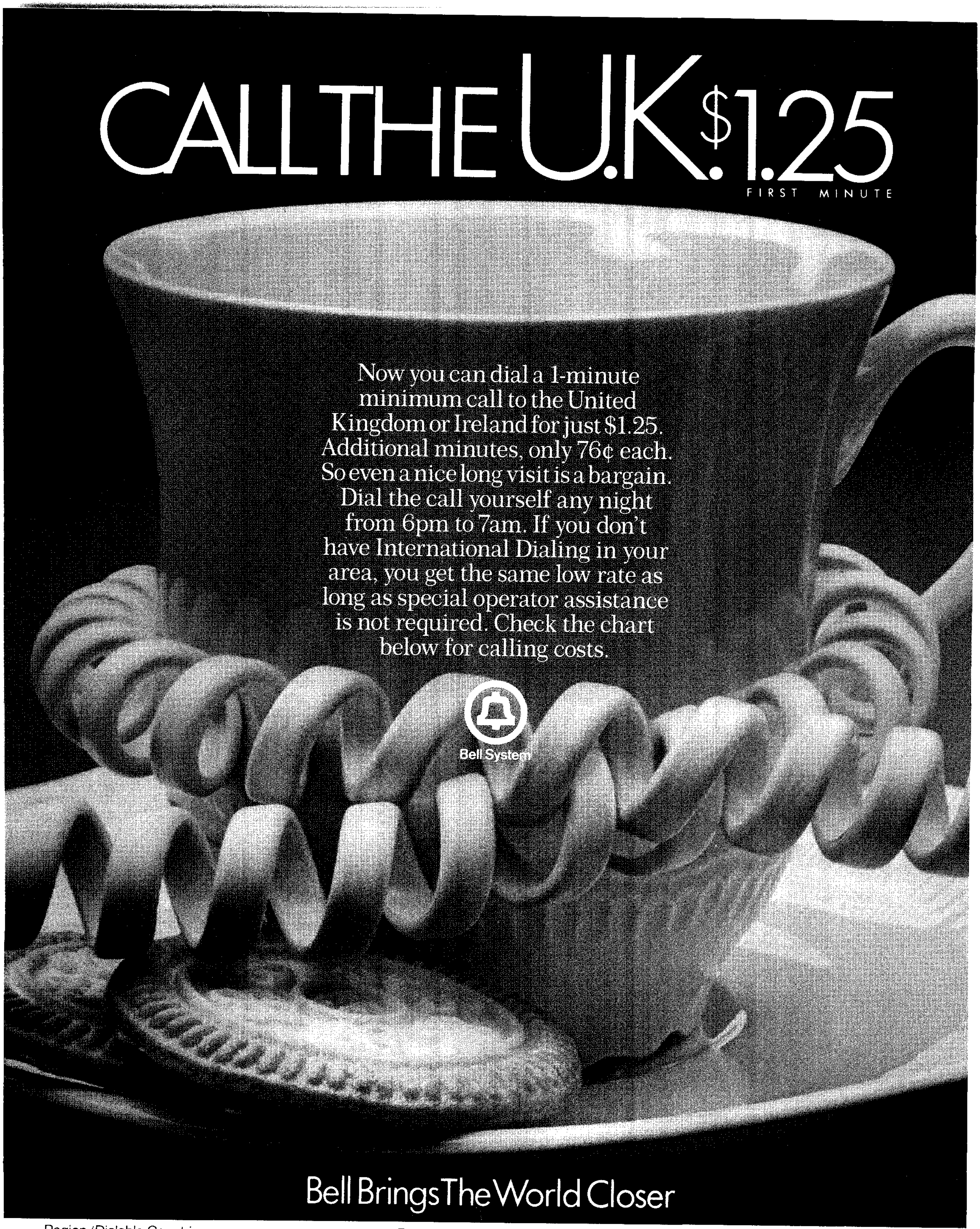
fantastic strides for women is counterproductive to the end we all want, equal rights. I know Ogilvy. Years ago, before women were representing companies in court, I was representing Ogilvy. The only reason I was willing to handle this case was because it shouldn't have been directed against Ogilvy."

Jane Maas, president of the Muller Jordan Weiss agency, agrees. "I began my life as a copywriter at Ogilvy, and ended my days there as a creative director after having been given a chance to switch to the account-management side. I have never heard of an agency that has bent so far backward to give women a very special shot at the top. They certainly did for me, and they've done it for others. I'm *horrified* that this case should be brought against Ogilvy. It's barbarous. In the first year that Ogilvy had a management-training program — I believe in 1970 — there were eighteen men and one woman. Five years later, there were eighteen women and two men."

Bourne Morris feels likewise. "I came to Ogilvy as a copywriter and retired last August as managing director of the Los Angeles office. At one point, I was promoted six times in six years. I don't think there's any validity to the suit, not just because of my personal experience but because of what I've observed. This place has made extraordinary efforts to assure that talent, not sex, is the criterion for promotion. I worry about the effect of an unjustified suit on those suits that are justified."

And Ogilvy president Ken Roman grieves at what he considers the injustice of the charges. "We've been pioneers when it comes to recognizing and promoting the talents of women. We've searched our hearts and our files, and believe we're right. Outside experts have reviewed our records and confirm this belief." Ironically, if Ogilvy's figures stand up in court, they will certainly stand out from the rest of the industry's. Advertising agencies, it appears, are not a bastion of equal pay for equal work. Last spring, a trade magazine found that women in advertising made a median $21,800 a year. Men made a median $35,900—65 percent more.

The strange and unhappy suit of Carlotta Rossini and Jane Zukofsky, a broadcast forwarder who ships out commercials and who has also been at Ogilvy for a dozen years, filed in behalf of all Ogilvy women who aren't officers, began in March 1976. Rossini, who has an apparent passion for causes—in 1978, she sought to join the board of the National Gay Task Force—felt Ogilvy wasn't paying her or promoting her as it would have had she been male. Her lawyer, Judith Vladeck, claims Rossini tried to make things right within the organization but couldn't. So Vladeck filed a complaint with the Equal Em-



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Federal excise tax of 1% on all calls billed in the U.S. Want to know more? Call our International Information Service, toll free: **1 800 874-4000** ployment Opportunity Commission. Twenty-two months later, the E.E.O.C. granted Rossini a right to sue. She did not want to sue, Vladeck insists. She pleaded with Ogilvy to adopt an affirmative-action plan. Ogilvy met her halfway and set up a three-woman investigatory committee. But that effort fizzled when the 90-day right-to-sue option drew to a close and Ogilvy officials still hadn't turned over salary data. On October 14, 1978, Rossini sued in federal court, and Jane Zukofsky joined her crusade.

The case dragged on. In April 1979, it was ruled that Zukofsky could represent the class of non-officer professional women employed since May 30, 1975. Rossini's case would be treated separately because she is an officer of the company. That fall, the court sent out notices to 473 non-officer professional women who had worked at Ogilvy, asking them to respond if they did *not* want to be part of the class. Two hundred and twenty-one opted out; 215—feeling aggrieved, apathetic, avaricious, or whatever—did nothing. Thirty-seven never received their notices.

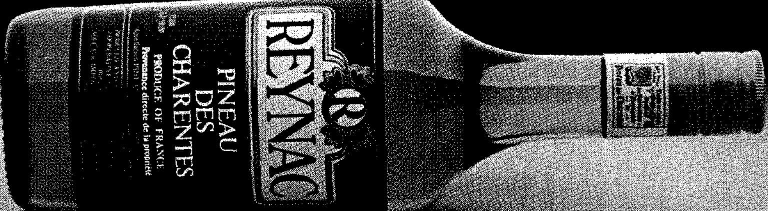
In June 1980, the court issued an order to guarantee the confidentiality of the personnel records, and then for almost a year the two sides returned to court repeatedly, disputing what information should be exchanged. Vladeck says she still hasn't received all she's requested.

A new snag developed in June 1981 when Judge Charles Brieant recused himself. A new judge was soon appointed, however, and September 20, 1982, was finally set as the date for trial. That Monday came and went. The plaintiffs say the defense claimed it wasn't ready and asked for a postponement. The defense charges it hadn't even received a pre-trial order to respond to.

The suit could drag on this way for perhaps another six years. Meanwhile, the women continue at their work and the agency at its. For both, it looks like a no-win situation. The suit might impede some women, since few agencies will risk hiring a "troublemaker." As for Ogilvy, even if it is totally exonerated, it stands to lose. Sure, it has filed a countersuit against the plaintiffs to recover legal fees, but no one really expects to regain the money or time plowed into the defense. Furthermore, the agency's good name has been assaulted, and that could cause irreparable damage. An M.B.A. from Harvard with offers from several agencies who saw all this might well select another offer. And it's conceivable that the Women's Bank, for instance, might be turned off to using Ogilvy.

But the biggest hurt of all is the rift the battle has caused within Ogilvy. It seems you always hurt the ones you love. ■

MAKE YOUR OWN MISTAKES AT HOME.



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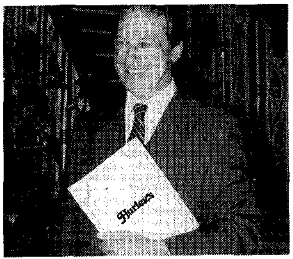

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IN AND AROUND TOWN

By Ruth Gilbert

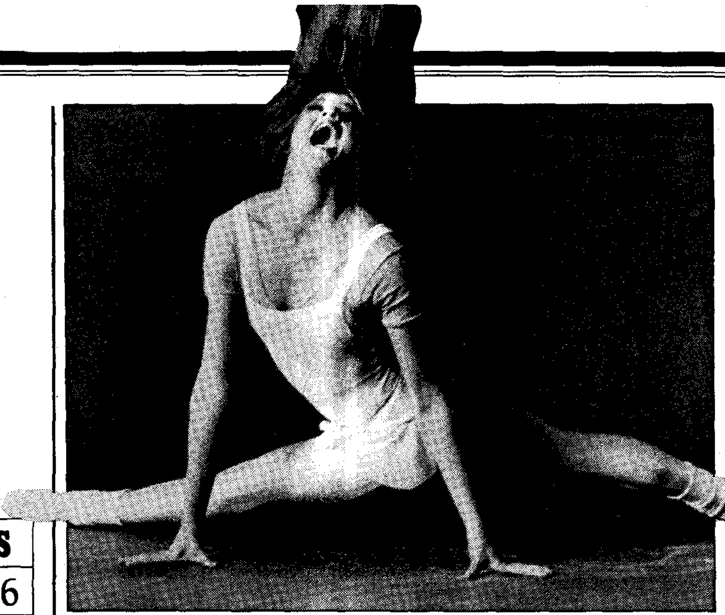
October 11 through 20

S	M	T	W	T	F	S
	11	12	13	14	15	16
17	18	19	20			

Pianist Peter Serkin performs works by Beethoven, Stravinsky, and Wolpe at Washington Irving High School October 16 at 8 P.M., and tickets are only $2—call 586-4680 for information. That funny lady Pudgy headlines at Café Versailles for three weeks starting October 19. And Beth (*Crimes of the Heart*) Henley's *The Wake of Jamey Foster* opens on Broadway, at the Eugene O'Neill, October 14.

Life in Texas

These, ahem, gentlemen, Jaston Williams (below, left) and Joe Sears, wrote and act in a comedy called *Greater Tuna*. They play all twenty inhabitants of Tuna, Texas, so you'll see them in other costumes as well. The show is in previews now at the Circle in the Square (downtown).

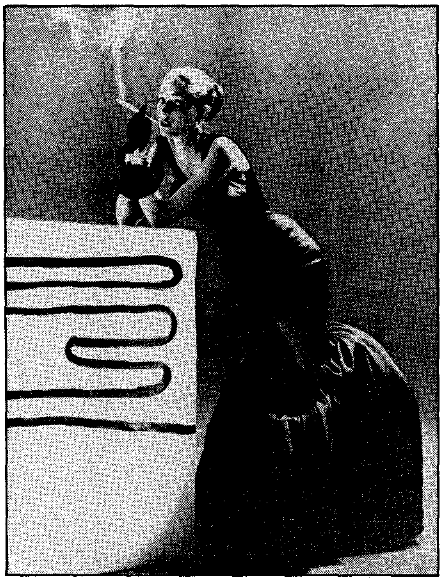


Re-Joyce!

The Feld Ballet is comporting itself merrily at its new home, the reconstructed Joyce Theater. Gloria Brisbin (left) dances in *Anatomic Balm*, an all-woman ballet by Eliot Feld set to ragtime music, October 14, 17 (matinée), 21, and 23.

Ritzy Charles

Charles James, the haute couture designer, worked on everything from evening dresses to furniture, and at right is a most elegant example of the former. James dressed Jennifer Jones, Gypsy Rose Lee, and Mrs. Vincent Astor, among others. Now he's the subject of a retrospective, "The Genius of Charles James," opening October 18 at the Brooklyn Museum.



Miller's Tale

Krista Dien (left) plays a character possibly based on Marilyn Monroe, and Martin Shakar plays the man smitten with her, in the Jewish Repertory Theatre's revival of Arthur Miller's *After the Fall*. Previews start October 12, and the opening is October 17.

Greta the Great

That's Greta Garbo, of course, gazing into the eyes of Napoleon (Charles Boyer, of course), in *Conquest*, playing on a double bill with *The Kiss* at the Regency October 17 and 18. It's all part of a Garbo–Ingrid Bergman series, which runs through November 2.

Photographs: top, Lois Greenfield; bottom left, Sharpe Focus.

[redacted]

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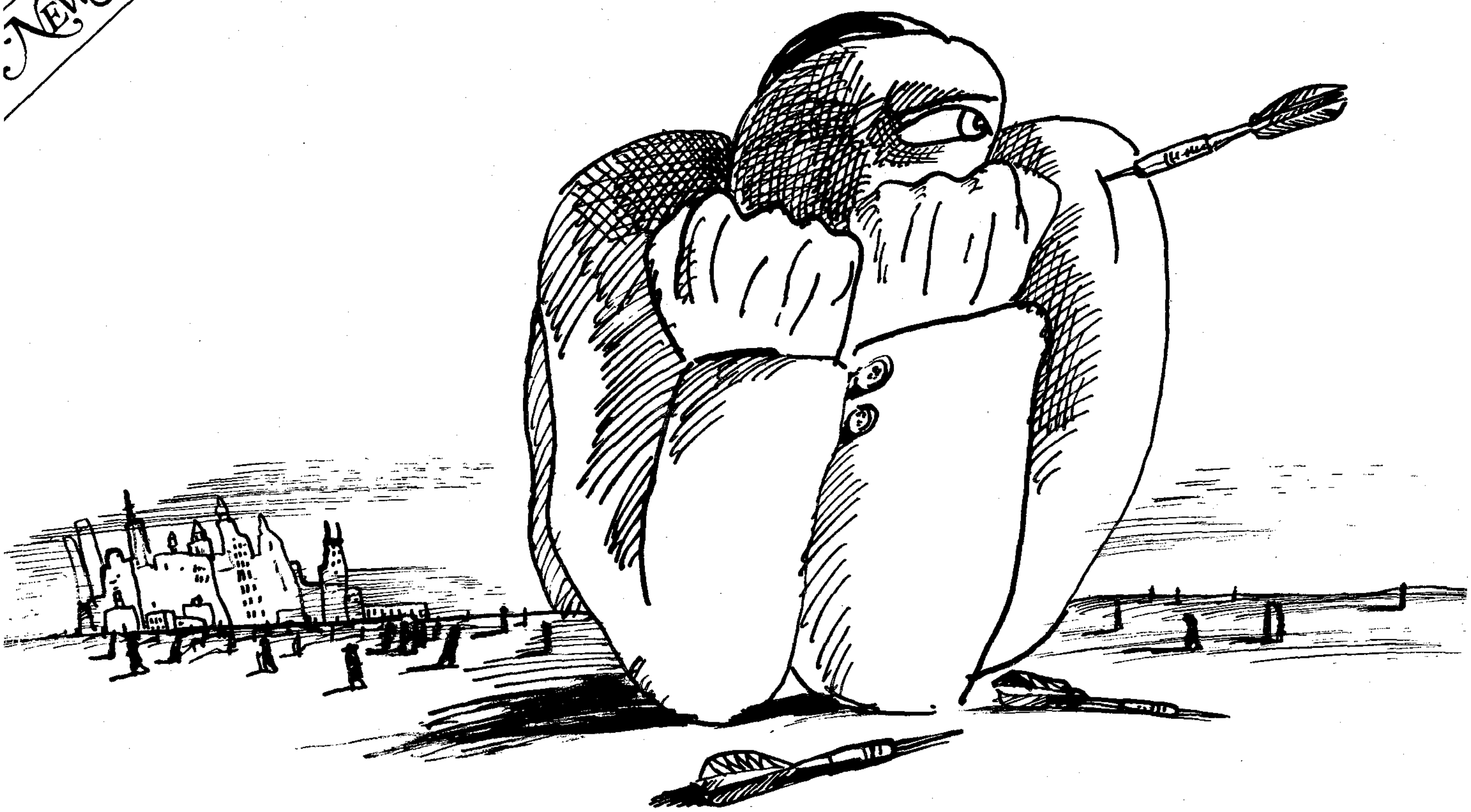


American Jews and

By Michael Kramer

JERUSALEM

DURING AN IMPASSE IN MIDdle East negotiations some years ago, Henry Kissinger said to Golda Meir, "Golda, you must remember that first I am an American, second I am secretary of state, and third I am a Jew." "Henry," replied Meir, "you forget that in Israel we read from right to left."

Golda may have been joking—but she wasn't out of step. Not then, not now. Across political, ethnic, and economic lines, almost every Israeli with whom I spoke during the past few weeks echoed similar sentiments. They know that America's Jews are in agony. So are they. They too look at a war that has run away with their country and wonder if the People of the Book are becoming the People of the Gun. An Israeli soldier says of his leaders, "I don't know this country anymore. They are destroying my Israel."

"*He* can say that," says a minister in Menachem Begin's Cabinet, addressing American Jews. "*You* can't. *He's* paid his dues. You've just *paid*."

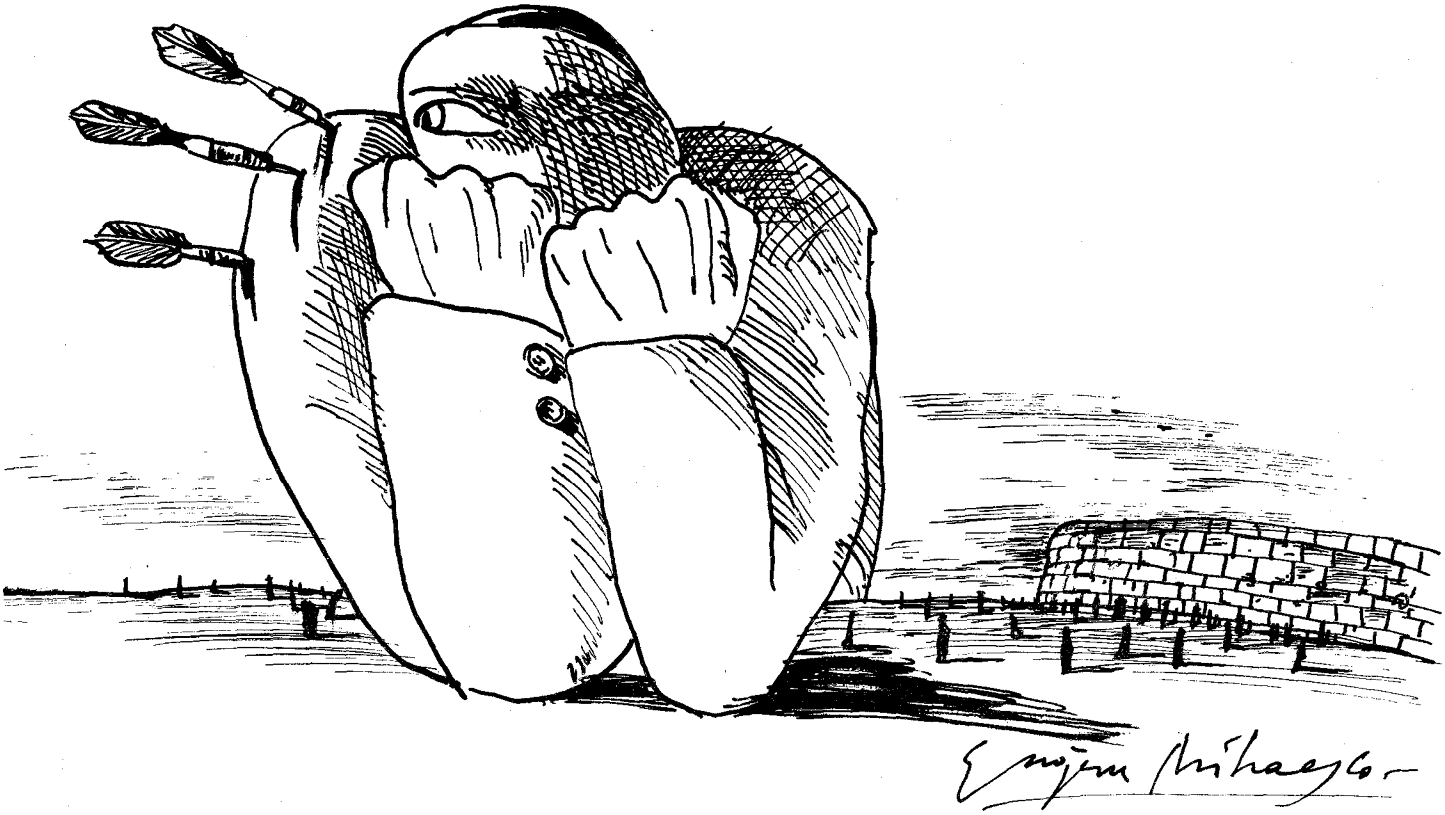
LESS THAN FOUR MONTHS AGO, when the Lebanese war was just beginning, but after the initial objective of protecting northern Israel from rocket attack had been achieved, Menachem Begin was in New York. "Never in the past," said the prime minister, "was the great Jewish community of the United States so united around Israel, standing together."

Today, with the war over, that unanimity is strained—and perhaps shattered. American Jews of all denominations are debating their role and their relationship to Israel. "Maybe," says Rabbi Alexander Schindler, of New York, president of the Union of American Hebrew Congregations, "our past silence in some way contributed to the present nightmare. But even if it didn't, we are across a threshold."

Schindler personally crossed that threshold two weeks ago when he traveled to Israel. As an American with especially close ties to the prime minister, Schindler told Begin that he should fire Defense Minister Ariel Sharon. Then he repeated his view on Israeli television. "Maybe that was going too far, when I did it publicly," says Schindler. "I don't know. I'm still thinking about it." In any event, Begin and Schindler exchanged some words, and the prime minister let the rabbi know that he considered him more American than Jew. And although Schindler won't talk about it, a Begin aide reportedly told him that he was a "traitor."

"We haven't been *completely* silent in the past," says Schindler, "but we've certainly been reticent. I fear that our past *public* support of the government of Israel, no matter its policy and no matter our private reservations, was used by the Israelis to project a world Jewish community completely in accord with its goals and methods. We were used like cows. We were milked, both for financia

Illustration by Eugene Mihaesc



Israel: The Schism

and moral support—and for the influence we could bring to bear on Washington—and when we were used up we were put out to pasture. Yes, it is fair to say that we have been treated with contempt—and we've gone along willingly. But we've crossed a watershed now, and our open criticism will continue and ncrease."

Schindler isn't alone—in the United States. America's newspapers have been looded with similar statements for weeks; America's Jews are a community of op-ed writers.

The conflict isn't new. Ever since Israel became a state, in 1948, American ews have struggled to strike the right note. Eager as they have been to mainain an ethnic link, they have built lives or themselves as Americans—first. For a long while, it was easy. The interests of srael and the United States seemed congruent. Now, with those interests appearing to diverge, many Israelis expect America's Jews to stand with them. When they don't, they are accused of disloyalty. Which isn't fair. America's ews are simply being true to themselves, s Americans. Just as Israel's Jews are eing true to Israel. Still, it is not surprisng that many Israelis don't understand.

Here are some rarely heard Israeli voices—some who support the Begin government, others who oppose it. No matter the source, they indicate a widening gulf between the Jews in Israel and the Jews of the Diaspora.

ELI BEN-ELISSAR IS CHAIRMAN of the Knesset's committee on foreign affairs and defense. Ben-Elissar fled Nazi-occupied Poland as a child and today, at 50, is a confidant of Menachem Begin's. He is considered one of the country's brightest leaders, and there isn't an informed source who won't wager that Ben-Elissar will one day be foreign minister—and perhaps more. Ben-Elissar works out of a modest apartment in Jerusalem, an apartment that is also his home. By virtue of his position, the Israeli government provides him with a staff of one. He is a tall man who measures his words carefully. "For me," says Ben-Elissar, " 'contempt' is too strong a word. 'Disappointment' is, well, more judicious.

"But it is certainly true that the majority of Israelis think that the Jews of the Diaspora should not interfere in Israel's affairs or even seek to influence Israeli policy. I belong to a minority because I believe that Israel does not belong to the Israelis only, but to all the Jews in the world. More and more, people here wonder what the hell is going on. While we are fighting—and arguing at the same time—the Jews in America are simply arguing. And then only when it's convenient. When the week is over, they put it aside and go and relax at their second homes. So who are they not to support the government of Israel totally and completely? Especially today—when that support is needed as it has never been needed before.

"For the first time that I can recall, Israelis today are speaking of the Diaspora Jews with a snarl. They see them as scared, worried, and afraid. And, worse than anything, they see Jews ready to hide themselves. People in the street—and in Israel most people in the street are as informed as ministers—tell stories of how Jews are taking mezuzahs down from their doors in order to avoid being known as Jews. They hear of how Jews, mostly in Europe, avoided going to synagogue on Yom Kippur because they were afraid of being singled out.

"My personal disappointment derives from another source. I am afraid that the

“...‘Jews in America are brainwashed by television,

Jewish leadership in the United States is not paying enough attention to the fact that the genie is once more being let out of the bottle—anti-Semitism. They forget that Gentiles don't distinguish between Israelis and Jews. To them, the Jew in the Galilee is the same as the Jew in New York. The Gentiles are making the Jews in the United States feel guilty for what is going on in Israel. The Jewish leadership in the States doesn't understand that by voicing anti-Israeli sentiments they are encouraging and giving more support to anti-Semitism.

“I hear from my American Jewish friends that this is different, that the question this time is a moral one. That's not very sensitive. They say, ‘You Jews in Israel are responsible for what is happening to us here.’ They don't say that Israel is a source of pride for them, but that Israel is a liability. In other words, they're all for Israel, and for being identified with Israel, when things are running smoothly. But when there is trouble they run. And they talk.

Inside Israel: *Calls for American support from Rabin, Ben-Elissar, and Berman.*

Photographs: left, Nackstrand/Sipa Press/Black Star; center, Shlomo Arad/Woodfin Camp; right, U.P.I.

“There *are* rules of the game. In a democratic society, you must be conscious that what you say will be picked up and used by enemies. It is irresponsible to say that you are speaking the truth and that the truth will out. Often, it doesn't. So, if you're here in Israel, you can say a lot more. But outside, to foreigners—and this means for Jews to all non-Jews—there must be a common front. You wash your dirty linen inside your house, not in public.

“In many cases, Jewish leaders in the United States have taken positions without even making a phone call, without *trying* to ascertain what really happened and what is really going on. I know that Jews in America are brainwashed, as are all Americans, by TV. They are on the front line of information. They see all those awful pictures. So it's not easy for them. But when has it ever been easy to be a Jew? Today it's fashionable to criticize Israel. And it's easy to say that Begin and Sharon don't represent the ‘real Israel,’ that there is another Israel of higher standards.

“Well, American Jews have a special obligation, as Jews, not to forget. They should not forget that we are still fighting for something that has taken years of effort and blood and money and the collective will of a people to create—the state of Israel. And as long as the government of Israel derives its power from the will of the people, freely expressed through elections, they must support the government and its policy. If they want freer expression, there is a solution. They can come here.

“When I read that the president of B'nai B'rith came out in favor of the Reagan peace plan—which we reject—I thought, ‘Let them all come here.’ If the 500,000 members of B'nai B'rith settled in Israel, it would change the whole debate in the country. It would change Israel in all respects—political, religious, economic, and social. And we'd probably have a different government. They would probably vote much more with Labor, and that would mean that we'd be out of office, that I would be out of a job. But, you see, that's a price I would gladly pay to get more Jews to come to Israel. They're not really ready to pay any price.”

‘IT IS A PROBLEM OF EDUCATION—OR lack of it,” says Yitzhack Berman, the Israeli energy minister who resigned from the Begin government to protest the war. Berman would like to see Begin fall, but he unites with the prime minister in calling on American Jews to fulfill a different role. “We here will take care of cleaning house,” says Berman. “The Jews of America must keep up the pressure, keep the world's attention on the real killers. They must educate themselves about what really happened, and they must ask some important questions.

“For example, assuming there was an error in judgment in that we should have anticipated a massacre, then isn't it right to ask where the embassies were? The French, Italian, and American ambassadors, all with years on the scene, didn't think there might be trouble—or they wouldn't have permitted the international peace force to leave. They should have insisted that arrangements be made to protect the civilian population, given the history of animosity between the Christians and the Palestinians in Lebanon. Apparently they said nothing—even after Bashir Gemayel's assassination. All they did was protest the entry of the Israeli Army. This just proves that even after the assassination they were laboring under the impression that there was no danger to the Palestinians. How easy was it, then, to predict what might happen? Either nobody is culpable—because no one could have anticipated the trouble—or they too must bear some responsibility.

“Now, I know there are a lot of holes in my argument, and I'm sure the commission of inquiry will blame someone for not having stopped things *after* they got going, but the point is that there are other questions, other blame. And American Jews, since no one else will do it, must conceive of their role as pointing that out. Part of it is our fault. We, especially the people in the government, should have contacted American Jews to get them to do what I've suggested. But they in turn should have sought us out more to find out these kinds of things. By not doing so, they have just followed the world's line.”

YITZHAK RABIN WAS CHIEF OF staff of the armed forces, ambassador to Washington, and prime minister of Israel. He is a leader of the Labor-party opposition to Menachem Begin, and if Labor comes back to power Rabin will either head the government or become defense minister. Despite his hostility to Begin, Rabin shares Yitzhack Berman's views. “The Jews everywhere have a right to express themselves openly,” says Rabin, “but they must never ever forget that they are there and not here. We bear the brunt of the consequences of peace and war, not they. That alone should produce modesty. Of course, as Americans, they have the right to express themselves on matters that affect the vital interests of the United States. The question is what is a ‘vital’ interest. There is no clear-cut formula. That's why the best way to disagree is quietly and through channels.” In other words, shut up.

“There is no overestimating the damage that's been done to Israel, both here and abroad,” says Dan Bawly, an accountant and businessman who lives in

as are all Americans,' said a high Israeli official..."

Voices of outrage: *Thousands of Israelis rallied in Tel Aviv to protest the Beirut massacre.*

the Tel Aviv suburb of Herzliyya. "We have lost our virginity. But that doesn't mean that Berman and Rabin and Ben-Elissar are wrong. They're right. American Jews have become far too gullible. They believe TV, they follow the most instant leadership, and they haven't bothered to learn. Sure, they developed a guilty conscience due to the events, but we expected more from them—even though I, like many others, agree with their criticism.

"As for the fact that men like Rabin have the same complaint about American Jews as Begin does, that's not really hard to understand. Rabin and Begin are of different political parties, but they're officers in the same corporation. Right now, Begin is chairman of the board—like Rabin was before him. Both look upon American Jews as minority stockholders. They're happy to have their interest and their investment, but nobody likes to hear anything but total support from minority shareholders, who only know a bit about what's going on inside the company."

"Most Jews abroad," says an Israeli official, "suffer from Diaspora neurosis. They are caught up in being a Jew because they believe that it invests them with some special moral values. Still, for most of them, being Jewish is a peripheral biographical detail. And now, psychologically, they feel that they're in trouble. Since I'm here, I get all the benefits of being an Israeli—of living my Judaism—and I pay the price. I take a lot of crap—but it's worth it. Now, the Jews abroad, who receive benefits only vicariously, have to take the same crap. But without the rewards. Over the past few years, they've reveled in a flowering of Jewish culture. It became 'cool' to be a Jew. Israel symbolized both might and right, and everyone was eager to strut his Jewishness. That's all gone now, and America's Jews think they can get out of their predicament by openly criticizing the government here."

"I'd draw an analogy to football," says Ze'ev Chafets, who is currently on leave as head of the government's press office—a leave widely interpreted as a protest against the prime minister's policies and conduct. Chafets was born in Pontiac, Michigan, and emigrated to Israel fifteen years ago. He lives in a building in Jerusalem that stands in territory that was once the "no man's land" between Israel and Jordan. From his balcony, one can see the entire West Bank and the hills of today's Jordan in the distance. "We, the Jews in Israel," says Chafets, "are down on the field playing, and we're getting our brains kicked in. The Diaspora Jews are in the stands with their blankets and their booze, and they're having a grand old time yelling things like 'Fire the coach.' We look up and think, 'What do you know?' You look down and think of us as dumb jocks. Nevertheless, you admire us because we are skilled and because we win, and you'd like to be on the field—or at least you like coming to the stadium and being photographed with the players. Meanwhile, there's a reverse envy going on. We'd like to have your kind of jobs and your easier life, and we know that ours is the enterprise of youth.

"I, and I think most Israelis, would like to see more Jews get into the game. But even though many American Jews send their kids over here to play, it's only for a while. Unless the kid is weird—in your eyes—he doesn't stay. He leaves and goes home because you've somehow taught him that while it's nice to visit and let some of it rub off, it's not the kind of game for an American kid to play. He'll derive no status from it and achieve no mastery of it unless he turns pro. The pros *live* in Israel. And there's not a pro alive who thinks much of amateurs."

What should the amateurs do? From the prime minister comes this advice: Keep low. "Let each [Jew] who wants to express [his opinion]," says Menachem Begin, "question his conscience whether the public statement of dissent from Israeli positions would strengthen or weaken those who negotiate for Israel."

Nonsense, says Irving Howe. "The choice as I see it lies between simply being a pressure and support group and becoming a community at once autonomous and committed to Israel, ready to give support and make criticisms independently."

"But, of course," says Howard Squadron, president of the American Jewish Congress, "there are limits."

THE DISSENT HOWE ADvocates, and Begin fears, is easy—until the crunch comes. The last major trial came in 1956, when Israel took part in the Anglo-French Suez campaign and the Eisenhower administration threatened to eliminate the United Jewish Appeal's tax-deductible status and to enforce sanctions against Israel if it did not withdraw from occupied Sinai.

For all that is wrong with Israeli-American relations, the Reagan administration has yet to pose a similar challenge. But it may. Certainly, the opportunities to do so will proliferate—if only because Israel is changing. And as Israel changes, it is inevitable that more Jews will agree with Howe. It is simply foolish for Menachem Begin, or anyone else, to demand unity in the Diaspora if Israel is itself divided.

Israel is changing in two ways. Demo-

Photograph by Abbas/Magnum.

"...In Israel, the European Jews are losing sway..."

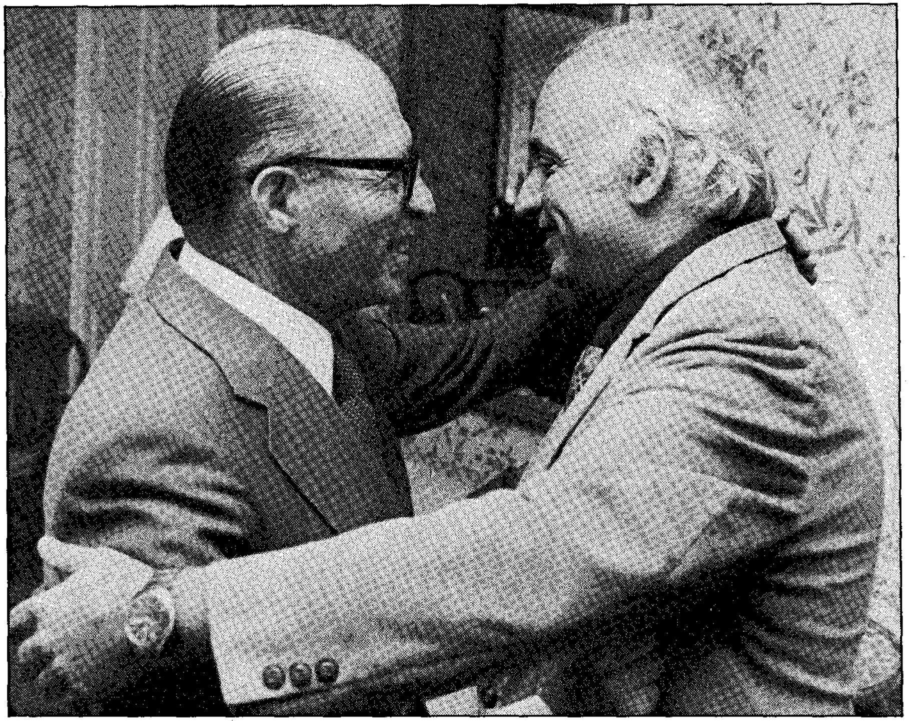
graphically, the "Oriental" Jews of Africa and the Middle East are beginning to outnumber the European Jews who founded the state. And since the Six-Day War, in 1967, Israel's political concerns have changed, too.

The liberal, social-democratic nature of Zionism as it evolved before 1948 and in Israel's first decade owed its character to European immigrants. Most of these Jews carried with them the tradition of the European Enlightenment. These immigrants and their ideas became the Israeli establishment. A mixed economy with a strong public and cooperative sector emerged, and the Zionist founders compromised: They would have their state without claiming all of the historical Land of Israel.

A right-wing nationalist party sprang up immediately, and Menachem Begin was its leader. For almost 25 years it had little impact. From 1949 until 1973, Begin's party lost eight straight national elections.

But as the non-European Jewish immigrants have flooded Israel, they have flocked to Begin. Like him, they were considered outsiders, and the Israeli establishment snubbed them too. Besides sharing Begin's ostracism, they have brought to Israel a political, social, and cultural heritage that couldn't be farther from the European tradition. They come from highly religious Middle Eastern societies, and their family structures remain hierarchical and male-oriented. They are tailor-made supporters of Begin's style, and they have been voting for him almost as a bloc. And since they come from Arab countries, where they were often persecuted, they have brought with them a hatred of the Arabs that meshes quite well with Begin's hard line.

There was some hope—it is now dismissed as wishful thinking—that these Jews would teach the rest of Israel how to live with Arabs. Instead, says Yitzhack Berman, "I doubt very much whether any of them gave a damn about what happened in Beirut." Jimmy Carter may be stretching when he says that Menachem Begin "has a tendency to treat the Palestinians with scorn, to look down on them almost as subhumans," but Carter's indictment undoubtedly applies to many of the prime minister's supporters. And it is they who have popularized Israel's number-one joke: "One Palestinian in the sea equals pollution; all Palestinians in the sea equals solution."



Strained friendship: *Rabbi Alexander Schindler with Begin in New York four years ago.*

"The political power of this electorate," says Shlomo Avineri, a former director general of the Israeli foreign service, "is growing and will continue to grow. To those who have always bemoaned Israel's 'Western' nature and hoped for its integration into the Middle East, Begin is the cruel answer: Israel now has a leader better suited to the nature of its growing Middle Eastern Jewish population and is thus more 'integrated' into the Middle East than under Ben-Gurion. It is an integration into the *real,* rather than the idealized, Middle East, the Middle East where populist nationalism is much more popular than universalist humanism."

The 1967 war turned Israel's political agenda upside down. The question of borders, presumably settled in 1948, became unsettled. The internal issues of housing, education, agricultural production, and social justice, the issues that had dominated for three decades, became secondary. The question today and for the past fifteen years is simply stated: What is Israel? The new Israelis, needless to say, share Menachem Begin's view: as much as possible, as much as the Bible says.

Pining for the old days won't help. Israel has changed profoundly, and, absent a wave of immigration from the United States, probably forever. "It has not become a Sparta or a Prussia," says Shlomo Avineri, "but obviously some of its Athenian qualities have been attenuated."

UNFORTUNATELY, THEN, THE old dreams won't return if Begin is swept away by Beirut. "There is still hope for the Labor party to return," says Amnon Rubinstein, a liberal member of the Knesset. "But it will have to be a different Labor party, one that takes account of the change. Still, Labor *may* return—if not as a result of moral outrage, then perhaps because of pocketbook issues. For all their identification with Begin's foreign policies, the new Israelis, and the old ones as well, still vote their pocketbooks. Israel's standard of living has been soaring. If it falls, Begin or his successor will lose followers in droves—no matter the scream for the larger Israel."

This is the nut. Privately, more than a few prominent Israelis are urging the Reagan administration to use its economic weapon against Israel as a way to topple the Begin government and reverse Israel's course.

"A real change in direction may well be impossible," warns Yitzhack Berman, "and the economic card could backfire. It could hit people hard and cause them to abandon Begin, or it could cause them to rally to his side in the face of American imperialism. If America chooses to use its economic leverage, America's Jews will confront the most uncomfortable choice they have ever faced. Many of them would be delighted to see Begin go, but most are reluctant to intrude in the Israeli political process, no matter the reason. What will they do? Which side will they support? Where will the dissent they are now exhibiting carry them? What if anything will they say?"

What indeed? ▬

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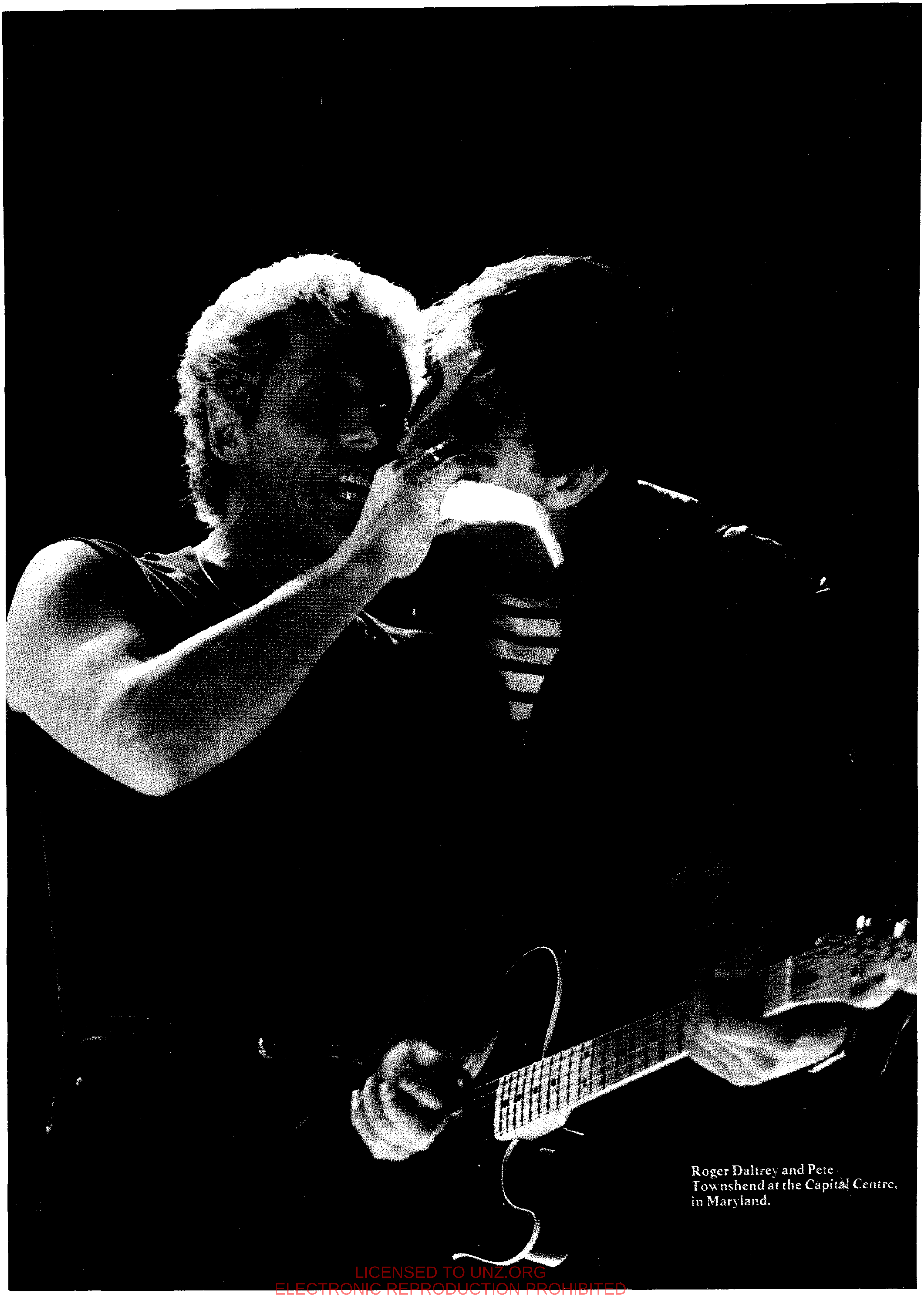


Roger Daltrey and Pete Townshend at the Capital Centre, in Maryland.

Mod world: *The look, circa 1965.*

Rock of Ages

By Pete Hamill

After two decades, the Who still believes.

IN A PECULIAR WAY, DULLES INTERnational Airport is the perfect setting for the opening moment in a ritual of redemption. Certainly, purgatory must be like this: vast, walled, devoid of the colors of the earth, a place located beyond time. On this autumn day, the object of redemption is an entire social structure: that secular religious institution known as rock 'n' roll. And the would-be redeemers are a group of middle-aged Englishmen named the Who.

"I just can't believe they're gonna be here," says a tall, dark-haired acolyte rom Baltimore named Laura Bostic. She s waiting beyond a barrier outside the Customs area for the afternoon flight rom London. "I mean, this is like waitng for God."

"What do you mean?"

"I mean, you know ... God *exists,*" he says with a laugh, "but you never get o *see* him."

"Are you telling me that the Who is God?"

"Well, not really," she says, "but maybe they'll save rock 'n' roll."

The Who. The wild, rowdy band from he sixties, first seen by many Americans while smashing guitars in the movie *Monterey Pop,* by others at Woodstock. This was the band that gave us *Tommy,* the first successful rock opera; the first band to play at the Metropolitan Opera House; a band famed for wrecking hotel rooms, fighting with cops and one another. All the other supergroups of that time except the Rolling Stones are gone. The Who rumbles on. The new album, *It's Hard,* is selling well in a soft market. And when a "final" tour of the United States was announced, the Who quickly sold out two concerts at Shea Stadium, October 12 and 13. That's 140,000 paid admissions. The aging priesthood of rock 'n' roll cheered. They had been battered by competition from video games, home taping, the declining numbers of adolescent Americans, inferior music, sheer middle-aged exhaustion. Now here came the Who. To sell out Shea Stadium twice. If the band members were not messiahs, they were certainly doing better than the Mets.

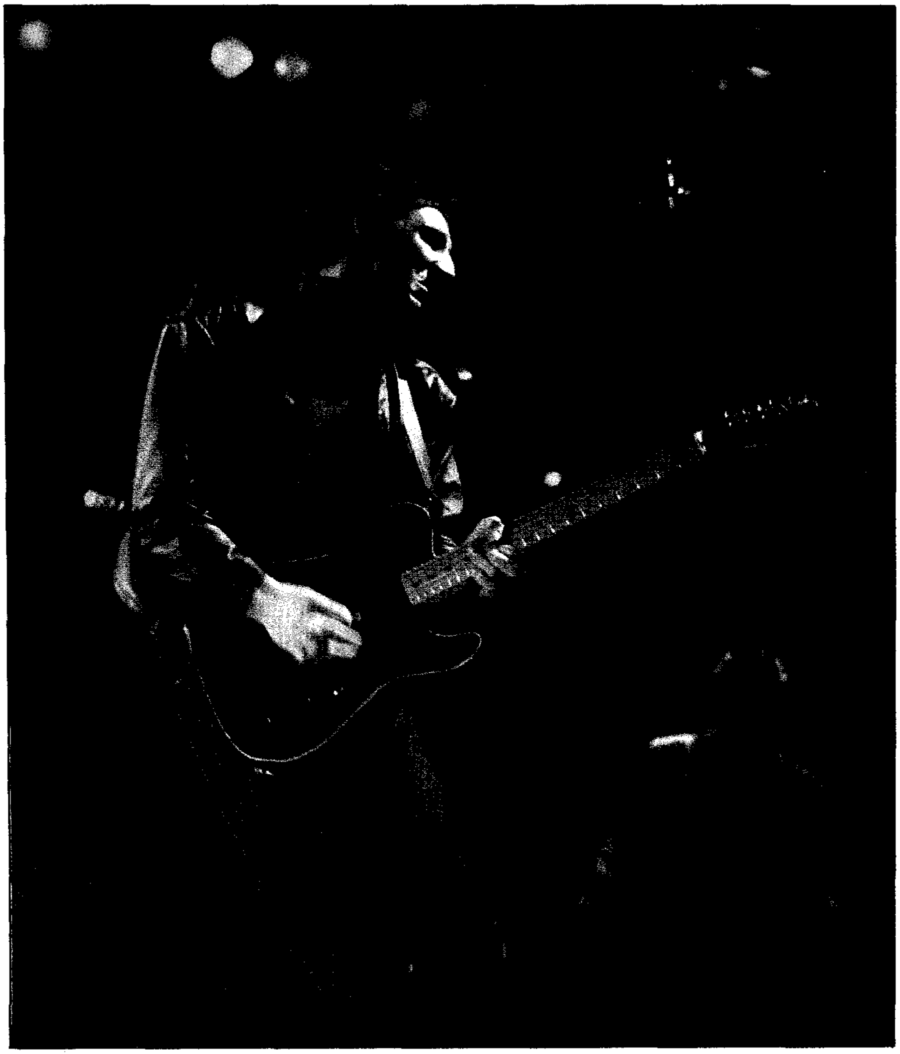
"We have to get people in the habit of buying albums again," one record producer told me. "And the way to sell records is to go on the road and get people excited. Maybe the Who can pull it off."

So here we are at Dulles: about a dozen fans, some curious strangers attracted by the lights from three television crews, another dozen reporters and photographers. Off to the side, standing with his girl friend, is John Entwistle, the lean, quiet bass player of the Who. None of the fans recognizes him; his hair has turned gray and is cut short now, and in his black leather jacket, pressed jeans, and cowboy boots he could be the company manager of a rodeo or an aging rock journalist. He had been in New York and flew down to Washington to be with the rest of the band for the airport reception. He ambles past a sign saying, WELCOME TO THE UNITED STATES, which shows a map of Virginia, and leans against the counter of a foreign-money exchange. Then suddenly the flashbulbs start blinking at the end of the room, and Pete Townshend, Roger Daltrey, and Kenney Jones stroll into view. The Who is in America.

THERE IS A STEADY CLICKING and whirring of Leicas, Canons, and Nikons as the four musicians arrange themselves around a white table in the airport conference room. The lead singer, Roger Daltrey, is on the right, blond, short, athletic, with taut muscles rippling in his face; you can see faces like this on the violent terraces of British

hotographed by Ken Regan/Camera 5. Photograph, top: SKR/Retna, Ltd.

“...Townshend has an odd, haunted look around his



The engine: *Guitarist Townshend gradually won control of the group from . . .*

football fields—dangerous, tough, perhaps brutal. Beside him, Entwistle sits back casually, his hands in his lap, as much observer as participant. Then we have Pete Townshend, the lead guitarist, composer of most of the band's huge body of work and the true engine of the Who. He is wearing a red-and-white striped boat-necked shirt, jeans, sneakers; cartoonists love his prominent nose; he smiles easily, but there's an odd, haunted look around his eyes, as if he has seen and done some things he can never discuss. Beside Townshend is Kenney Jones, a small, blond, compact man who since 1979 has handled the difficult task of succeeding the late Keith Moon, one of the most original and flamboyant of rock drummers; to fans and journalists, Jones remains a sketchy figure, a surrogate for a gaudy ghost.

All have blue eyes. All seem vaguely amused at the sub-ritual of the press conference. Daltrey's hands play nervously with a copy of *The Beggar's Opera,* by John Gay. As usual, Townshend will do most of the talking, but it starts with Daltrey. Why has the Who decided to kick off its “first farewell tour,” as he calls it, in Washington?

“We thought the Concorde came here,” Daltrey says. “We won't be fooled again.”

The reporters laugh; “Won't Get Fooled Again” is the title of one of the Who's most durable songs. Was it a group decision to stop touring when this season is completed? How was the decision reached?

“We all came to it at the same time, really,” Daltrey says. “It's quite amazing actually.”

“I don't know how John [Entwistle] feels about it,” Townshend says.

“He'll tour for the rest of his life,” says Daltrey.

Entwistle says, “That's about another week.”

“Oh,” says Townshend, “you've *seen* the plane we're traveling on.”

More laughter. Is there anything special that the Who does in the United States that it doesn't do in England? Townshend assumes a grave demeanor.

“I usually go out and put deposits on mobile homes,” he says. “I go out to that ... place where all the mobile homes are, put a deposit on the greatest, biggest one I can find, and then I find I can't afford it by the end of the tour.”

“God ...” Daltrey mutters, shaking his head while everyone laughs.

“Y'can't get them in England, y'know,” Townshend goes on. “Big. Mobile. Homes. It's the one with the Jacuzzi I want. And the recording studio . . . That's what I want: a nice mobile home. And I'll see America for the first time, not out of an aeroplane.”

A young reporter notes that many musicians use their spare time on the road to write songs. Is Townshend planning to do the same on this trip?

“I think you just get the germs of ideas on the road,” he answers. “Being on the road for a long period, like we are at the moment, one of the important things is to try to keep in contact with the *real* world. Keep reading. Try and meet people. Try and see something of what's happening around you. Otherwise, you can go through the whole thing in complete isolation and not *really* get any ideas for songs or music at all—apart from the usual clichéd subject matter that comes from working on the road too long. I think that a lot of bands that spend *all* of their time on the road, their writing does tend to end up being about the things that go on *on the road.* Temporary relationships. Explosive behavior. That kind of thing. That's only *one* aspect of what *we* do.” A pause. “And what we have to do.” Townshend smiles. “For my part, I'm quite looking forward to seeing America, sober.” Laughter. “It should be quite interesting.”

Townshend recently gave a long interview to *Rolling Stone,* detailing his struggle to give up drinking and drugs, and the laughter in the room is from people who share that knowledge. Townshend smiles boyishly, takes another question. Someone asks about another recent statement, that a musician has to be an “enthused child” to do what some bands do onstage. Is it harder now, for a band that has been together for nineteen years, whose members are pushing 40, to perform like “enthused children”?

“I think the music, perhaps, is a little more restrained,” Townshend says. “But in live performance, what we aspire to is to rise above how you feel. That's what a really good rock concert *is.* However you *feel,* you rise above that, whether you feel good or bad or indifferent. You get to *feel* what everybody *else* feels at the concert. A good rock concert should be an event at which you forget all your troubles and forget everything else eyes, as if he has seen things he can never discuss..."

...lead singer Daltrey, whose pre-mod Detours was the basis for the Who.

That's what we aspire to. I think you *do* have to let go. And the first thing you have to let go of is your dignity."

Daltrey gives Townshend a look, but the leader is on a roll.

"You can't go on a stage," Townshend continues, "and expect a rock audience to get up on its feet by *standing there, posing* like a *politician.* You've got to make the first move."

Daltrey and Entwistle are asked how Townshend has changed since the Who's first American tour, in 1967.

"He was sober then," Entwistle says, to laughter. "It was the bit in between."

Daltrey smiles. "That's a lot."

THERE IS TALK ABOUT THE NEW album and the decision to end touring. Townshend makes it clear that although this is the last full-fledged tour for the Who, the band might do some special shows in the future and will certainly not break up as an entity. All of the members say they are looking forward to going into the recording studio when the tour comes to an end. Woven through the talk, breaking through the familiar format of the press conference, is something else: the subject of age. Is it possible to grow old in rock 'n' roll? Can grown men continue to work in a musical form originally fashioned for, and primarily by, adolescents? Can successful musicians who have forged a specific sound change that sound for something new without alienating their older fans? Townshend has thought about all of these matters.

"As we *are* getting older, I think a lot of our maturity and experience—some of it good experience, some of it bad experience—is *inevitably* going to come through. So it's obviously going to quiet the music down. It's finding a way of allowing how we are today to come through, but without it getting watered down. And I think we're in a position to do that. We're looking to this tour to provide us energy and input for the next album. It's a two-way process. We're gonna *put out* as much as we can. But we're also looking to get something *back.* To find out where we *stand.*"

At one point, a reporter asks Townshend if he is having fun now that he has stopped drinking. Would he, for example, break any guitars on this tour?

"I occasionally do one for a laugh," he says. "I suppose I don't feel that way anymore. It was frustration, not anything else. I don't feel frustrated anymore. I get as much sex as I *want* now!" He hugs Kenney Jones, who smiles broadly. "Sorry, that was a bit gratuitous. What do I do for *fun?* Take the piss out of Kenney! Pursue my homosexual activities. Bite the heads off whippets."

He smiles, turns serious. "Actually, I've been spending a lot of time with my family, and that's been all the entertainment I've needed. I'm not being trite. I've known for a long time that I had to stop drinking, and I was worried that I wouldn't have a good time sober. I've been proved wrong. I have just as good a time. Maybe it's not quite as crazy, but at least I'm aware of what I'm doing now. So when I'm having a good time, I can remember it the day after."

Has sobriety affected him creatively?

"In a way," Townshend says. "I'm not quite used to it yet. I've been reading a lot about literary writers, people like Hemingway and Scott Fitzgerald, people that had drink problems. And they felt that drinking was very much a part of the way they wrote. I've written some very good things when I've been in an alcoholic haze. I'll obviously not produce that kind of work again." He pauses. "There's a certain ... I'm *interested* in what happens. But I'm not going to drink in order to make a buck. If I can't write when I'm sober, I'll sweep rooms."

Finally, he is asked about some of the other people who have been growing old in rock 'n' roll—Bob Dylan, Eric Clapton. He says he loves those people too much to comment about them. But he goes on.

"I think a lot of people in this business are approaching 40 at the same time. And so a whole aspect of the music business is actually into this mid-life post-crisis, or whatever, all at the same time. And I think there's going to be a complete change in the way that all these people work. And behave. And write."

AS DID SO MANY BRITISH rock 'n' rollers, the Who came out of the lower middle class. Its members were not so poor that they were permanently scarred, or ground into silence; they were not so well off that they had no desire to find a way out of the banality of their adolescent lives. They were musicians when young; they re-

"...Daltrey went from apprentice thug to lead singer..."

main musicians today. And music has been part of their lives from their earliest moments.

Townshend was born in West London on May 19, 1945, in an England heady with the triumph over the Nazis. His father was a saxophone player, his mother a singer with a touring band. They were on the road a lot. Townshend was left with his maternal grandmother and grew up shy and sensitive. He was particularly sensitive about the size of his nose.

"When I was a kid," he told London's *Evening Standard* years later, "I had this enormous great hooter, and I was always being baited about it. So I used to think, 'I'll bloody well show them. I'll push this huge hooter at them from every newspaper in Europe. Then they won't laugh at me.' "

When he was twelve, his parents gave him his first guitar. His father taught him to read music. His mother encouraged him to sing. He was also talented as an artist and soon began to see the potential for escape—or at least popularity—in words, pictures, and music.

"I wanted girls to like me," he says now. "I wanted *anyone* to like me. And that's what began to happen."

Townshend went on to the Acton County Grammar School, where he was to meet two future members of the Who. The first was Entwistle, an only child of divorced parents. Entwistle had begun taking piano lessons when he was seven, moved on to trumpet at eleven, and then to French horn. He and Townshend started an amateur band called the Scorpions and played a mild form of dixieland in their debut at the Congo Club, in Acton. They had mastered such warhorses as "When the Saints Go Marching In," but the gig didn't last long. When Entwistle first heard Duane Eddy play electric bass guitar, he switched from horns to the bass. Townshend, who had played banjo in the dixieland band, moved to guitar, too. Then they met Daltrey.

"Rock 'n' roll saved my life," Daltrey says. "A lot of my mates, the fellas I grew up with, ended in jail, ended in a mess, y'know. After I took my eleven-plus exams, I was sent to Acton. I had good grades. But where I came from I didn't know people like I met at Acton County. I thought everybody talked like *me*—until I got *there*. There were a lot of, well, you know . . . I loved rock 'n' roll because *they* hated it."

Daltrey, born in Hammersmith on March 11, 1945, was thought of as an apprentice thug at Acton County. He dressed like a teddy boy. He got into dozens of fights. Finally, in 1962, he was expelled for smoking cigarettes. But he had already discovered music. He started playing skiffle music on a homemade acoustic guitar and at fifteen got an electric guitar. He also began playing trombone. Three months before being expelled from school, he had started his own band, called the Detours.

"I couldn't play worth a damn," Daltrey says now. "But I really felt like something."

One afternoon he ran into Entwistle in Acton High Street and saw that John was carrying a bass guitar and an amplifier. The Detours was in need of an amplifier, so Daltrey asked Entwistle to join the band. He did. A few months later, Entwistle suggested that Townshend be brought in to play rhythm guitar. The Detours had a singer named Colin Dawson and a drummer named Doug Sanden, who was ten years older than the teenagers who fronted the group. The Detours covered dance-music hits by British bands.

"We played five nights a week after work," Entwistle told biographer Gary Herman. "We'd play everything."

But Daltrey wanted to be clearly perceived as the leader of the band, offstage and on. He kicked Dawson out and took over as lead singer. Townshend then switched from rhythm guitar to lead guitar, although, as Entwistle once said, "he was still basically a rhythm guitarist, always has been."

ALL OF THIS WAS PART-TIME work. During the day, Daltrey was employed as a sheet-metal worker. After graduation from Acton, Entwistle worked for Inland Revenue, which collected income tax. But Townshend had gone in another direction. He had enrolled in the Ealing Art School, majoring in graphic design, and the environment of the school changed his life. The rigid boundaries of class gave way to a democracy of talent. He met people who talked about breaking down traditional barriers, making something new; the influence of American painters, particularly the Abstract Expressionists, was pervasive, and so were the sounds of rock 'n' roll. At Ealing, he met an aspiring fashion designer named Karen Astley, daughter of composer Edwin Astley; she would later become his wife. He left home, moved into a flat with some other students, began developing political ideas (he considers himself a socialist today), smoked dope for the first time. By 1963, the year the Beatles exploded on the British pop scene, Townshend was in his second year at art school. One night he asked some other students to come up with a new name for the Detours. As various names were suggested, the others would say "The who?" Finally, a young man named Richard Barnes insisted to Townshend that the band should be called the Who. Townshend immediately agreed.

"I realized very quickly that it was through the guitar that I was going to really make it," Townshend says now. "There was an isolated incident that was the crux of me getting *out* of art school. I was worried that the gigs I was doing were affecting my schoolwork. I went and spoke to the senior lecturer, and I said, 'Look, I'm really worried about it, and what should I do? Should I stick to college in case the band doesn't work out?' And the guy said, 'How much are you making in this band?' And I said, 'Sometimes I make, well, like, about 30 pounds a week.' And the guy snapped his fingers and said, *'Leave.'* " Townshend laughs. "And I *left*."

As Townshend remembers it, music was a major part of the curriculum at Ealing.

"There would be lessons where you sort of *listened* to jazz," he says. "Or listened to classical music. Or explored minimalism. We had jazz musicians, film writers, playwrights, as well as artists like Jackson Pollock and Larry Rivers and people like that, to come and lecture. It was a clearinghouse, and music was something that was very much considered to be okay. And not something that you only did after-hours. It was part of life. You could sit in a classroom with people painting *and* playing. I used to do it."

In art school, Townshend also discovered the blues roots of rock 'n' roll. He began to listen to John Lee Hooker, Slim Harpo, Jimmy Smith, and other black American musicians, and communicated his enthusiasm to the other members of the band. Daltrey soon gave up the trombone, began playing the harmonica, tried to duplicate the "high lonesome" sound of the American South. A struggle for dominance was also developing inside the band: It had started as Daltrey's band; eventually, through sheer force of talent and intelligence, Townshend would make it his.

In 1963, the band finally became the Who as we know it. The crucial moment occurred when Doug Sanden was let go and Keith Moon became the drummer. Moon was born on August 23, 1946, near the giant sports stadium at Wembley. He started playing drums in the Sea Cadet Corps and by the early sixties was the drummer for a surfing-music group called the Beachcombers. But when he heard that the Who was looking for a drummer, he tracked the band down, sat in, and was asked to come to work the following Monday. As musicians, they

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"...Though the Who's members are rich, they play

were now a unit. Townshend also began to think about other matters, drawing on his art-school experience.

"The thing that struck me about so many people who came to *talk* at college was that they were *characters,*" Townshend recalls. "When you looked at people like Andy Warhol or Larry Rivers, they all had their *look,* and they knew how they had to behave, and it was almost as if that was as important as their work. Everybody had his *act* together before he addressed the public. And so when the band started, I used to say, 'Listen, we should *look* right, we should have an *image,* we should *walk* in a particular way, we should *talk* in a particular way. We should look different from other people. After a concert is over, if we go to talk to people, we should maintain a *façade.*"

THE WHO DID NOT BECOME overnight stars. Their first records didn't make either a commercial or a critical impression. But in 1964, Kit Lambert entered their lives. The son of a classical composer named Constant Lambert, educated at Oxford, passionate about film, he was the business partner of Chris Stamp, brother of actor Terence Stamp. Both had served as assistant directors on various films, and met the Who in the process of researching a movie about pop music. Lambert and Stamp soon took over as managers of the group, and began to invest money in lighting, sound equipment, the presentation of the group as a live act.

One night that year, the band was playing at the Railway Hotel, in Harrow. Townshend accidentally bumped his guitar against the low ceiling. Angry and frustrated, he smashed the guitar to pieces. The audience was at first shocked, then roared its approval. Lambert advised him to keep guitar smashing in the act, and Townshend did; over the years, he was to smash hundreds of guitars, and Keith Moon would kick in dozens of drum kits. Cathartic destructiveness soon became the Who's central image.

"I had discovered that every artist needs a platform," Townshend said later. "And that no artist is *given* a platform. He has to *claim* it. He has to *demand* it. He can make his claim, but nobody's going to let him on it unless he's interesting. Or novel. Or f---ing *crazy.*"

In 1965, they issued their first great recording, one that is still frequently played on the radio. It was called "My Generation."

People try to put us down
Just because we get around
Things they do look awful cold
Hope I die before I get old
This is my generation*

"In some of those early records," Daltrey says now, "I can't really *sing.* Then I started to learn it. To *understand* it. And it's funny—now I know that to be a good *singer* isn't necessarily the same as being a good *rock-'n'-roll* singer. To sing rock music you need to . . . *it's* got to be *raw.*"

At one point in 1965, the others got together and fired Daltrey from the band. He had become too violent, too aggressive. Daltrey wandered the streets for a week, finally came back, promised to reform, and did. Over the next two years, there were lawsuits, great drinking bouts, experiments with drugs, hundreds of willing women. In 1967, they were ready for America, playing Murray the K's Easter Show along with Cream, Wilson Pickett, and Smokey Robinson, astounding the audience, and other musicians, with their ferocity. Later that year, they did the same at the Monterey

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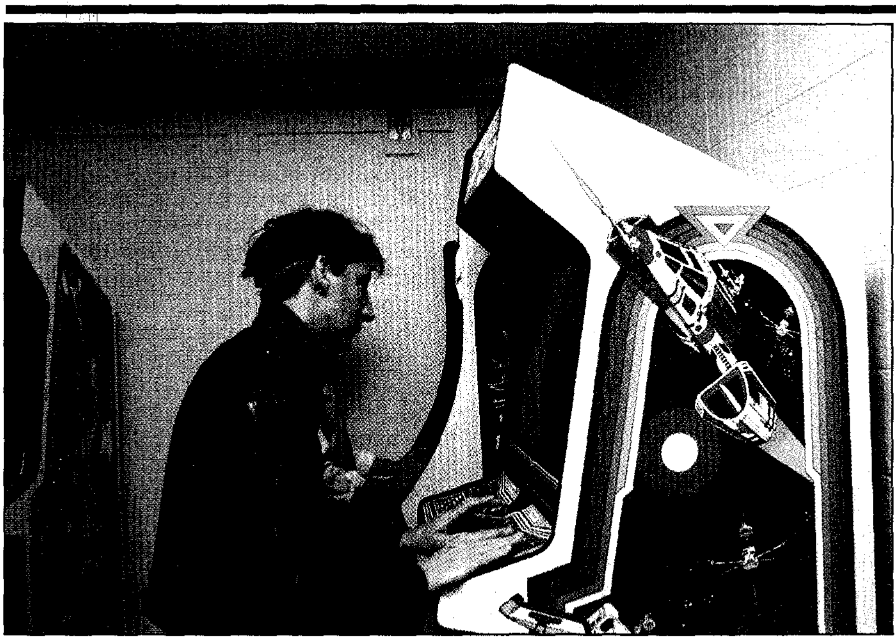
* *Words and music by Peter Townshend. Copyright © 1965 Devon Music, Inc., New York. Used by permission.*

Getting there may be half the fun

a run-through as if their lives depended on it…"



Forever young: *Townshend believes a rock musician must be an "enthused child."*

Pop Festival. But life was not getting simpler. On the way home from Monterey, Townshend took a dose of STP, a powerful hallucinogen that almost killed him.

"I felt that if I had cut off my own head the horrible feeling would go on for eternity because I wasn't in my own body," he said later. He never used hallucinogens again. Instead, he began to follow Indian guru Meher Baba. Some of Baba's ideas found their way into an extended composition that Townshend was working on at the urging of Lambert. It was called *Tommy.* And in 1969, everything came together for the Who. The group played Woodstock. The rock opera *Tommy* became one of the most successful of all rock albums. Townshend's talent as a writer had matured, and so had the musical abilities of the band's other members. They would never be broke again.

ON THE STAGE OF THE 18,000-seat Capital Centre, in Landover, Maryland, the Who is going through a sound check. The arena is nearly empty. Down front, a camera crew is shooting a film for the Schlitz-beer people, and cans of Schlitz have been placed on speakers and beside the drums. Photographers are taking pictures. This is to be the first concert of the tour, and although all of the Who are now rich men, they play through the sound check as if their lives depended upon it. The basic reason for their enduring popularity can be seen on this stage: They still believe that what they do somehow matters. They are not just hitting their marks. They are not content to make a series of exhausting, though lucrative, personal appearances. After two decades, they are playing rock 'n' roll as

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hard and as well as they know how.

In the past decade, they have also managed to hold together the Who while pursuing solo careers. Daltrey, Entwistle, and Townshend all made solo albums, and Daltrey showed real talent as an actor, particularly in a film called *McVicar*. Only Kenney Jones missed the great Who bonanza, because he joined the band after Keith Moon died.

The death of Moon, on September 7, 1978, shook all of them, and rock 'n' roll itself. The night before, the drummer had left a London party thrown by Paul McCartney in honor of Buddy Holly Week; he woke early in the morning, gobbled some breakfast, swallowed some pills, and went back to bed with his girl friend. He never woke up. In his stomach, the autopsy revealed, were 28 tablets of Heminevrin, a sedative prescribed to fight alcoholism. He died in the same Park Street flat that Mama Cass, of the Mamas and the Papas, had died in, in 1974.

The Who kept moving on, making records, playing a 1979 tour in the United States, which was marred by the tragedy in Cincinnati in which eleven young fans were crushed to death before one of the group's concerts. Townshend seemed more and more depressed; he was drinking heavily, using a variety of drugs, particularly cocaine; he left his wife, spent a year prowling the New Wave clubs of the London scene. He looked as if he was planning to follow Keith Moon into the grave. And then, early this year, he stopped cold.

"He had to," Daltrey says. "It was disgusting the way he was going."

Back at Washington's Dolley Madison Hotel after the sound check, Townshend tries to explain what happened to him. He says that rock 'n' roll kills.

"If you just look at the history of rock 'n' roll," he says quietly, "so many of the heroes have just ended up dead. Physically dead. But it's destructive in other ways as well. Partly because people want their heroes in rock to move out to the extremes. And their fantasies are of things they feel *they* would do if they were in that position. They don't want their heroes to have family problems. They want them to seem to be having a good time, living loose, and, hopefully, surviving. If they don't, well, cross them off and let's go on to the next one.

"But not *everybody* in rock has died of decadence. People like Buddy Holly died in plane crashes. And lots of traveling salesmen die in plane crashes, too. Spending a lot of time on the road in hotels, you meet a hell of a lot of traveling salesmen, and you'd be surprised how similar their problems are to ours. It's inevitable that you're going to end up partying with five or six people that you don't know. It's inevitable that you're going to end up with the occasional whore. And it's inevitable that

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you're going to feel ashamed about it. But there's other things that are different. Mostly the effect of a great deal of money when you're quite young.

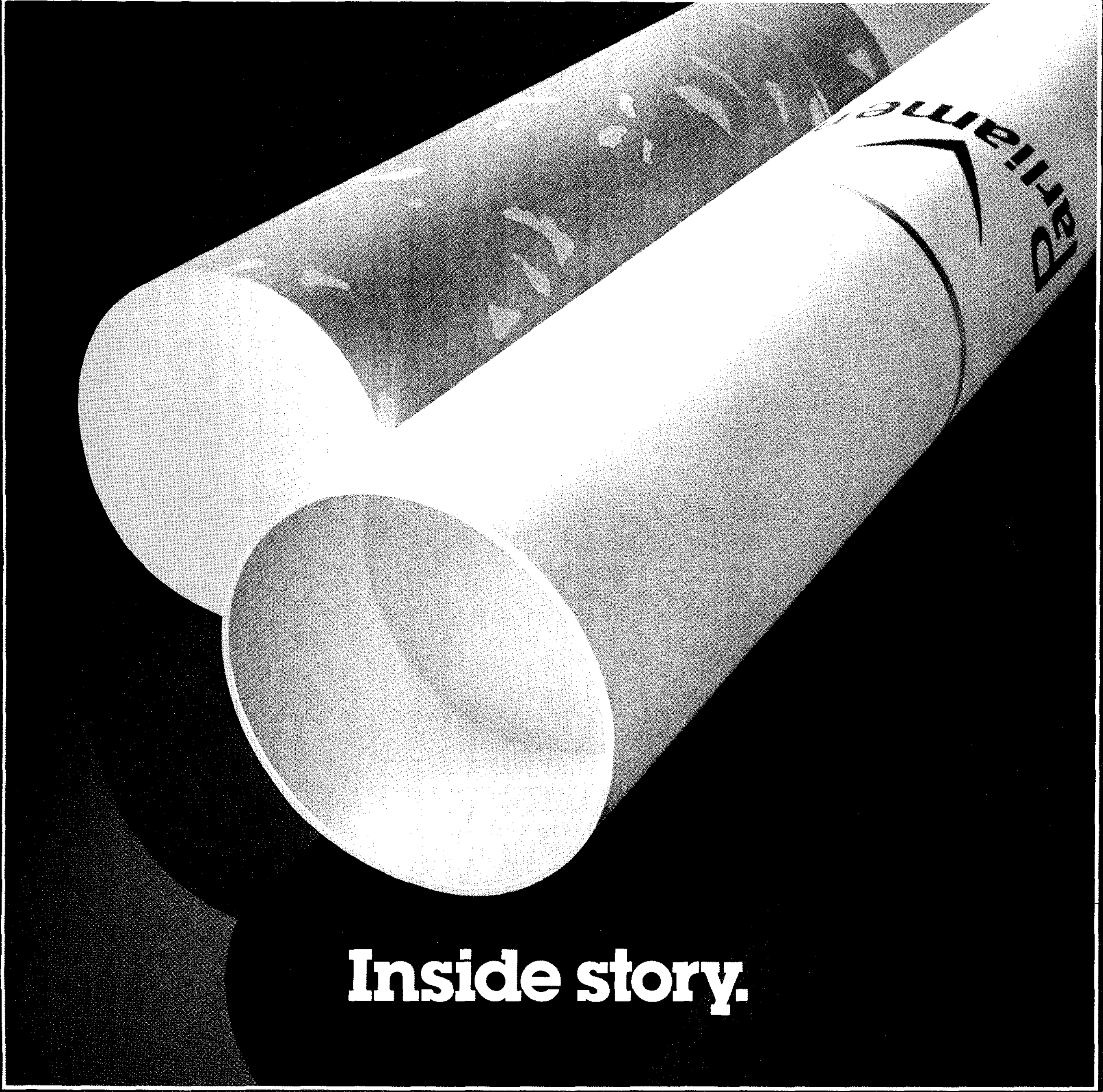
"There's a great Specials song called 'Too Much, Too Young.' It's about kids on the street, really. But I've always taken it as a great sort of rock-'n'-roll anthem. You sit in high school, and you dream about getting famous, and then three years later you *are* famous, and you have got a car, and you have got a pretty girl friend, and you have got the kind of rights and privileges of success, which people around you haven't got. And it's what you make of *that* and how you deal with *that* that forms you as a person later on. And you can't avoid the problem that you also become a barometer for the people who didn't make it."

Part of the problem, he says, is that the rock audience demands its performers always believe in the music and the songs they are performing. Rock stars are perceived not as theatrical performers but as real people. Townshend is troubled by the resulting dilemma.

"Songs like 'My Generation' and 'Won't Get Fooled Again' have very little to do with the way I feel today. They're songs that belong more to the audience than to me. We do them for *them,* not for *us.* And some people probably resent that. Acting in rock 'n' roll is just not on the menu." He pauses, sips some coffee. We talk about drinking and drugs, the casualties of the music business.

"Some men choose to address society with their guitar, with their instrument, rather than face it directly. So even when they grow up, even when they get to my age, they remain the same. Whenever I feel like going out in the street and shouting about violence or nuclear warfare, I still find myself going to that pen and paper. Or picking up the guitar. I don't go out there and *do* anything about it. None of that explains why musicians end up on junk. But to some extent rock 'n' roll encourages that hedonistic, pleasure-filled, self-centered thing. From Bix Beiderbecke to Charlie Parker, Billie Holiday—look at the casualties. The fact is that music is an unashamed pursuit of *pleasure.* It's *pleasure seeking.* You are trying to get *high.* It's as unashamed as going out and trying to get laid. Getting off on a bottle of scotch, getting into junk—they're all part of the same movie.

"I think growing up, maturing, is realizing that the pursuit of pleasure is usually a selfish pursuit. But it's very hard to pull yourself together and say to yourself, 'Hey, I've devoted my whole life to something *selfish.*' What rock has tried to do—and it leaves itself open to charges of being hypocritical—is to open up a moral line. It says, 'Okay, I'm in pursuit of pleasure, I like going up on a stage, I like having the applause, I like turning the heads of pretty girls, I'm in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pursuit of pleasure, *but'* "—here Townshend laughs—" 'I did write that song about banning the bomb!' "

For Townshend, drinking has been the major problem of his mature years. He is very open about discussing it.

"It became a problem for me when I used it to make myself feel good when I had no *right* to feel good," he says. "Or to run away from things I didn't want to face up to. One was the fact that I *wasn't* that tempestuous young guy anymore; I didn't *need* to be the center of attention at every party; I didn't *want* every girl that I saw; I didn't want to impress everybody. Drinking took me back to being adolescent and loathsome and the things that come up like natural armor. But actually it became a problem when I realized that I wasn't dealing with anything. *Anything.* I wasn't capable of sitting down with my wife and talking about the fact that we were being estranged. I didn't *see* the problem. I talked about other things. The booze. The band. But I never got around to straightening myself out and sitting down and looking her in the eye and saying, '*What has gone wrong?*'

"In a sense, booze comes between you and the problem. It came between me and my wife. I feel better now, without the booze, doing some of the things that are happening to me at the moment, even though some of them are not by any means pleasant. But I can deal with them, confront them. I think people who go on a stage are people who are insecure, who find one-to-one relationships, the giving and particularly the accepting of love, to be very difficult. That's a real problem. Drinking was one of the ways I dealt with that." He pauses. "I'm back with my family now. I'm growing up. We're *all* growing up. And that's not easy in rock 'n' roll."

THIS NIGHT, ALL SEATS IN THE Capital Centre Arena have been sold. The great multitude is a sea of color as young people and the no-longer-young move together down the aisles. T-shirts are selling for $14, programs for $6. David Johansen is the opening act: Young and talented, he seems to be searching for a suitable attitude to present to an arena full of strangers. He finishes and goes off, and the stage is covered with roadies, checking equipment, tracing mysterious clumps of wire into secret terminals. I remember a fundamentalist rally I attended in the South, on an evening long ago, when the believers assembled to hear the message of deliverance. Now, as then, the houselights dim before the arena goes totally dark. Now, as then, there is a sudden spotlight on the stage. Now the ritual can begin. Redemption is at hand. And a giant roar, like the sound of some prehistoric animal, fills the dark air. ■

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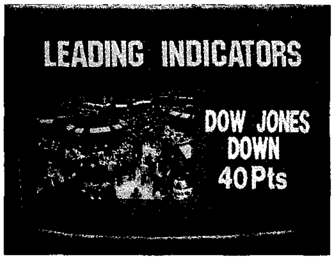

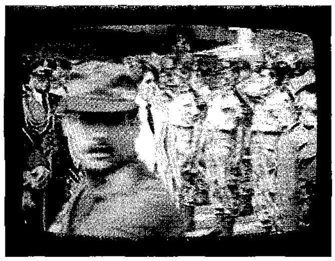

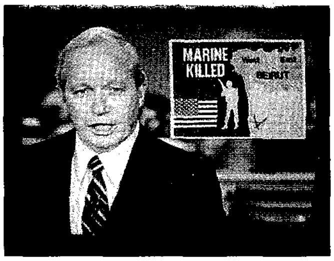

Inside the Evening News

How TV Really Works • By Av Westin

For all its profound influence on American society, television news is a mystery to most of its vast audience. Each night, almost 55 million viewers watch the evening news on the three networks, but hardly any of them know why the programs come out the way they do. In this excerpt from his forthcoming book, veteran TV newsman Av Westin takes readers inside the news. Westin developed and produced *The CBS Morning News* with Mike Wallace, was executive producer of various ABC evening newscasts from 1969 to 1979, and is currently executive producer of ABC's *20/20.* His book—*Newswatch: How TV Decides the News*—is being published next month.

TELEVISION NEWS IS OBSESSED WITH TIME. IT DEALS in seconds within a broadcast and in getting on the air. When the big red sweep-second hand hits the twelve on the studio clock, the news goes on the air—not a second before, not a second after. When the red hand hits 28 minutes and 29 seconds, it goes off.

I remember standing in the control room at CBS one afternoon when the producer of a special broadcast about one of the Gemini space shots made a mistake and signaled for the broadcast to go off the air two minutes early. For 120 seconds the credits rolled by on the screen, stretched out by very, very slow dissolves from one list of names to another. The theme music, originally expected to last less than a minute, had long since finished, and the silence was dreadful. Fred Friendly, then the president of CBS News, came slowly but ominously into the control room. He rolled back his shirt sleeve and undid the clasp on his expensive wristwatch. "Here," he said, handing the watch to the producer. "Take my watch. You need it more than I do."

Because programs have to begin when they are scheduled, editorial decisions are affected. The evening newscasts often go on the air with less than complete information. A newspaper can delay printing its editions by several minutes while waiting for more details on a story. Television cannot delay for even one second, and once something is eliminated or missed on a broadcast, it is gone forever.

As executive producer of *ABC's World News Tonight,* I often sketched out alternative broadcasts because it was

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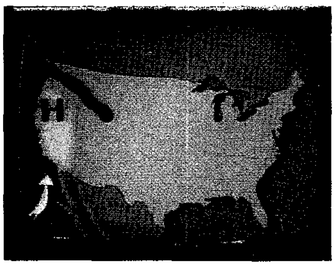


ALEXANDER HAIG

Photographed by Ken Regan/Camera 5.

"...Westin's rule states, 'Pragmatism increases in inverse proportion to the amount of time left before air'..."

unclear whether key reports would be ready in time for the program. Stories were prepared in script form to be read by the anchors just in case the field reports did not make it. It is not unusual to see reporters and their producers running down corridors with videotape cassettes, trying to get them to playback machines in time to be inserted in a broadcast that is already on the air. Everything is pointed toward "air," at 6:30 P.M., and executive producers share the anxiety of the rest of the senior staff, pushing back that pragmatic decision to give up on a report still being edited in the field and to substitute for it the anchor's summary.

World News Tonight is fed live at 6:30 P.M. to some stations. Changes may be made for the final feed, at 7—the one New Yorkers see, but often the nightly news is not "live" in New York but rather a tape of the 6:30 P.M. feed.

Westin's Rule of Pragmatism states, "Pragmatism increases in inverse proportion to the amount of time left before air." A producer with an hour left before the broadcast can still fuss with production values. A producer with fifteen minutes to go has to start dumping the frills. "Brute force" editing is the only method to apply in the last few minutes. Once in a while, if a story is so important that it cannot be passed up, a second attempt will be made to insert it into the broadcast. That's when viewers hear the anchor explain, "We have just received that report via satellite from Israel, and we will bring it to you now." On those occasions, other stories are dropped from the program to accommodate the late-arriving material, and senior producers become human adding machines, totaling the time remaining and subtracting news stories to make the broadcast come out on time.

AT ABC, THE STAFF OF THE EVENING NEWSCAST assembles at 9 A.M. to start preparing the broadcast. The first order of business for the producers is the "read-in," which consists first of going through the "situationer." This multipage summary of "troop movements" issued by the assignment desk not only gives in detail the pre-positioning of crews, producers, and correspondents for coverage of anticipated events, but also lists which other correspondents and production teams are being held in reserve at bureaus throughout the world, ready to move should events require new or strengthened coverage. The situationer is added to or altered as the day proceeds. It is the operational bible of a news organization. Overnight dispatches, cables filed by the outlying bureaus and correspondents, and the overnight files of the Associated Press, United Press International, and the Reuters news service are also read. This takes the better part of two hours, but long before it is completed, there are telephone conversations with the broadcast's own staff producers stationed in the domestic bureaus, particularly the one in Washington, and with the London-bureau senior producer, who coordinates overseas coverage. A pattern begins to emerge for the day's news, a pattern that is fixed in the executive producer's first lineup.

A lineup tells the staff what stories are scheduled; where they will originate; what priorities should be set for processing film or editing tape; what graphics need to be prepared and produced; what shipping arrangements should be preserved or canceled or changed; what scripts need to be written and how the narrative should be constructed; what commercials are scheduled for broadcast; and, finally, in what order and for how long stories are expected to run. Without a lineup, there would be chaos. With a lineup, issued early in the day, scrambling and confusion are held at a controllable level, and the staff sets out with some ordered idea of individual and collective responsibilities.

I developed a series of questions for selecting or placing stories:

☐ Is the world safe?

☐ Are my city and home safe?

☐ If my wife, children, and loved ones are safe, then what has happened in the past 24 hours to shock them, amuse them, or make them better off than they were?

The audience wants these questions answered quickly and with just enough detail to satisfy an attention span that is being interrupted by clattering dishes, dinner conversation, or the fatigue at the end of the working day.

Is my world safe? I mean that both literally and figuratively. Does the story deal with the safety of the world? If the nation's vital interests are affected, could it mean war? Does the story have geopolitical or economic implications that concern world safety? Israel's invasion of Lebanon, for example, demands to lead the broadcast and requires a large allocation of airtime on the program.

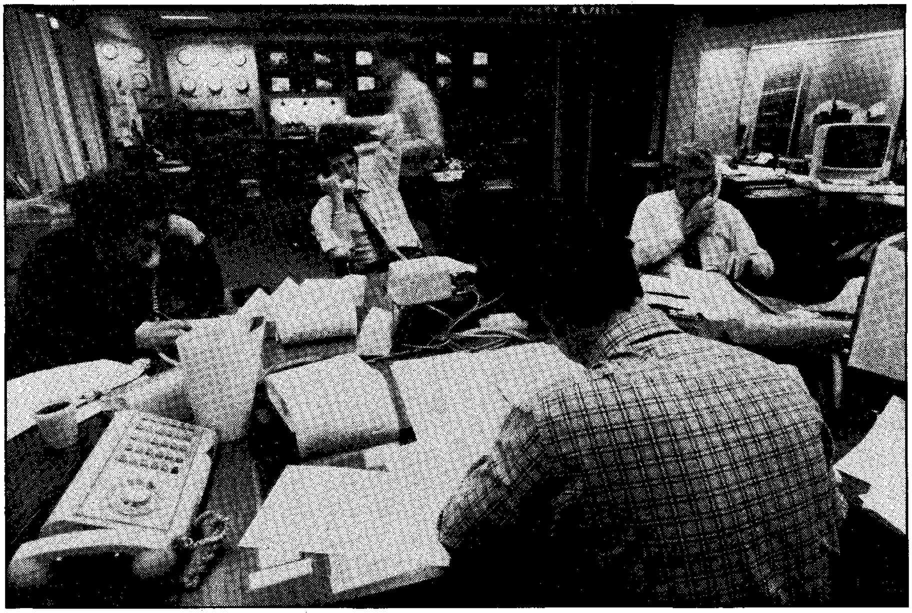
On a routine news day, when no one story has the world-shaking importance to merit consideration under the question "Is my world safe?" the lead slot could go to a story that dominates in one of the other categories. The arrest of Wayne Williams, suspected of being involved in a wave of murders of young blacks in Atlanta, led *World News Tonight*, displacing a report on economic conditions. The world was safe, so the Williams story moved up.

Are my city and home safe? Next to the world and nation, personal concerns center on the home and its immediate environment. People need to know about events that directly affect their lives. Stories about the cost of living, unemployment, strikes, boycotts, and shortages demand attention when they are of sufficient magnitude to have an impact. A report about toxic-waste pollution at Love Canal, in New York, though a local story, has national implications and should get more airtime and play higher in the broadcast than harsh diplomatic exchanges between Ethiopia and Somalia. A story about a Supreme Court decision that ended the funding of abortions would move into the lead, ahead of almost any other national or international story, because the court's ruling goes to the heart of the health and safety of America's women and children more directly than almost any international threat short of actual war.

If my wife, children, and loved ones are safe, then what has happened in the past 24 hours to shock them, amuse them, or make them better off than they were? The death of Elvis Presley, a World Series victory, a medical discovery would all fit this category. This is family news.

The relative value of each story in dollars and cents must be assessed by the executive producer to determine whether it is really worth the effort to get it. If the ratings start to slip, it may be due to budgetary restraints, which in turn lead to reduced coverage of a story. Cutting back satellite bookings to save money could mean that a voice-over explanation of an event by an anchor will replace actual photos of the event. Even though the look of the broadcast or the personality of the anchor helps keep audiences tuned in, a noticeable decline in the quality of coverage will send viewers away. *Click* goes the dial, and down go the ratings.

Each network manages its financial controls differently, but usually there are discretionary funds available to the executive producer that supplement the basic news-coverage budget. In a typical case, general-news funds pay for covering a plane crash. That news event may require two correspondents and crews to report on the crash itself, the aftermath, and the investigation. These pictures and reports are available to any of the network's news shows. However, the executive producer of the evening news may decide that his broadcast needs an additional report giving the safety record of the type of plane that went down. He might assign a story on the financial impact on the particular airline whose plane was lost, or ask that a correspondent do an obituary of some prominent passenger. If the audience appeal of one broadcast over another rests in those kinds of supplemental reports, the money is well spent. There isn't enough money to do everything, so hard decisions are being made all the time. Often, there's not too much time to weigh the cost factor, because delay means a missed plane connection for shipping the tape to a transmission point, or it means a satellite blocked by an order from a competing news organization. Decisions like these are frequently made on instinct.


Command post: *Executive producer Gralnick (center) and his senior staff on the "rim."*

TELEVISION NEWS BROADCASTS REQUIRE PACING and style. The audience has to be allowed to breathe a little between periods of intense excitement. Whenever possible, a vivid pictorial report should be followed by an interlude of less exciting material. That kind of arrangement is not done for cosmetic reasons; it is designed to give the viewer some room to reflect on the information that has just flashed by.

At ABC, with first a two- and then a three-person anchor team, pacing can be achieved in a number of ways. The length of time that each anchor is on the air is one way. The frequency of switches from one to another or from one film or tape report to another creates a sense of forward movement. The audience appears to welcome change, even if it consists solely of a switch between anchors. Usually, the subject matter of the news item leads logically to the switch anyway. A Washington element would naturally be covered in the nation's capital; a foreign segment would be handled out of London; domestic material would come in from Chicago. Wherever possible, lead-ins and tags to stories are worked out with correspondents in the field, enabling them to fit their scripts into the flow of the story, moving it forward without duplicating the anchor's material. The result is that the audience's attention does not wander and the amount of substance absorbed and retained is higher. When the two components of a television report—pictures and narration—are well blended, the transmission of information is far more effective than with either of the components alone.

Scripts can be rewritten to take full advantage of relevant pictures. As an example, Dan Cordtz completed a script explaining inflationary pressures. He wrote that government budget deficits and the increasing money supply were two reasons for the increase in inflation. On examining available video, the producer located film of new dollar bills being printed. Cordtz rewrote his script, changing its order. Now he cited the money supply first, and against those words the dollars' being printed made sense. Then he cited budget deficits, and the dollars continued on the screen. We were able to make better use of available pictures by the simple expedient of changing the order of presentation. It's a small point, but the result was an effective meshing of script content and picture, and a more cogent explanation of spiraling inflation. Scripts that include a brief reference to a picture turn stock footage from "wallpaper" to illustration. Television news cannot demand that its audience work in order to understand content. It all goes by so rapidly that if the content isn't immediately comprehensible the result will be confusion.

Good writing is the starting point. Each line of copy has to be crisp and informative. "Only time will tell" and "tension continues to mount" are two phrases that always received our editors' blue pencil. We devised a writer's map of Clichéland, which was Xeroxed and distributed to offenders. The geography centered on a body of water called the Sea of Troubles. It was divided in two by almost touching peninsulas: Sword's Point and the Point of No Return. In between flowed Dire Straits. Off in the distance was Tension Mounts, complete with its Vale of Tears. My favorite locale was the Cultural Desert, which featured the Last Resort as a vacation spot. Bid's Fair was an amusement park, and most urban residents lived in the Significant Development. There were many more locales on the map that served as a Ready Reminder to writers not to stray off the Straight and Narrow.

And the fewer words the better. If a picture can do the work, let it. Narration should add to what the picture already tells us. A few years ago there was a gasoline shortage in Los Angeles. For days, lines of automobiles jammed gas stations, waiting for four or five gallons of gas. Los Angeles has a notoriously inadequate public-transportation system, and when the gas shortage turned into a drought, the buses were unable to cope with the increase in riders. I was on the West Coast at the time, and I was disappointed because the right pictures were not taken by the videotape crew. They had shots of cars waiting on gasoline lines and, separately, pictures of buses. They had no shots of buses and cars together that would indicate their relationship. The producer should have directed the crew to take shots of loaded buses passing stalled cars. That would have captured the essence of the story. And because the pictures did not tell the whole story, the correspondent had to add extra words; time was wasted.

TELEVISION PRODUCTION IS A COMPLICATED AND confusing business. It requires the carefully coordinated efforts of hundreds of editorial and technical people to put a network's evening news on the air. A "clean," or mistake-free, broadcast is a tribute to cooperation. To achieve this goal, everyone working on a program must have a good idea of what everyone else is doing. The lineup made by the executive producer is the essential beginning.

The "half-hour" allotted for network television news is substantially shorter than 30 minutes. At ABC, six minutes are subtracted for commercials, at CBS, five, and at NBC, five and a half. In addition, time must be set aside for the opening announcement, introductions to commercials, closing credits, the copyright announcement, and the possibility of mechanical delays. The average half-hour network newscast has

> “...Cronkite had at least five minutes of ‘magic time’—his time on-camera...”

about 22 minutes left for news content. The lineup is the record of the allocation of those minutes.

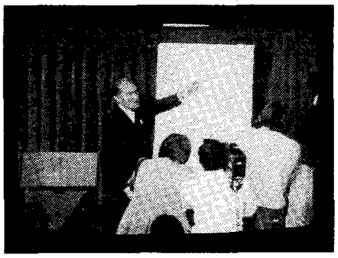
A typical lineup should be easy to read and contain basic information. At ABC, each line is numbered. The anchor's appearances are indicated by his initials; the stories each anchor reads are specified, where possible, with one- or two-word titles; the reports from the field are marked with the last name of the correspondent, typed in capital letters for easier identification, and the story title. The point of origin for each story is noted with a code letter. *N* is for New York; *C* stands for Chicago; *W* means Washington. On the basis of those letters, the staff knows which transmission lines to order and to check. If the story is being fed from videotape machines in New York, the symbol “NT”—New York tape—is typed in its proper column; “WT” stands for Washington tape. The commercial breaks, which serve as punctuation marks in the pacing of the program, are indicated, with the appropriate “bumper” leading to them, and are set off by rules for easier recognition.

THE LINEUP

“WORLD NEWS TONIGHT” Revision #1 Tuesday, November 6, 1979

#	ORIG.	VISUAL	STORY	TIME	CUME
1	N	NT	OPEN	:25	:25
2	W		FR	:25	:50
3	N	NT	DYK/Iran	1:35	2:25
4	W	WT	KOPPEL/St. Dept.	2:20	4:45
5	N	NT	JENNINGS/Explainer & Khomeini	1:15	6:00
6	W		FR	:20	6:20
7	W	WT	DONALDSON/W.H. [White House]	1:10	7:30
8	C		MR Ahead (Waldheim & Iran & Braniff)	:15	7:45
9	N		Bumper (Stox)	:10	7:55
10	N	NT	COMMERCIAL #1	1:00	8:55
11	W		FR	:20	9:15
12	W	WT	DUNSMORE/St. Dept. Calls—Iran	1:20	10:35
13	C	NT	MR v/o Phila. & v/o Columbus	:25	11:00
14	C	NT	MR v/o Empress & Soundbite	:20	11:20
15	N		Bumper (Most Active)	:05	11:25
16	N	NT	COMMERCIALS #2 & #3	2:00	13:25
17	W		FR & Intro	:15	13:40
18	W	WT	KAHN/Soundbite	:20	14:00
19	W		FR Overcharges	:20	14:20
20	C		MR Georges Bank & Intro	:30	14:50
21	N	NT	RODRIGUEZ/Tanker	:45	15:35
22	C		MR	:15	15:50
23	N	NT	MURPHY/Braniff	1:15	17:05
24	W	WT	FR v/o Shuttle & Mrs. Carter	:30	17:35
25	N		Bumper (Football Top 5)	:05	17:40
26	N	NT	COMMERCIALS #4 & #5	2:00	19:40
27	N	NT	PJ Korea & Ohira & Hua	:45	20:25
28	C		MR TMI [Three Mile Island] & Intro	:30	20:55
			SPECIAL ASSIGNMENT		
29	N	NT	BROWN/Children of Fear #1	4:55	25:50
30	N		Bumper (Energy Stox)	:05	25:55
31	N	NT	COMMERCIAL #6	1:00	26:55
32	C		MR	:15	27:10
33	N	NT	RUDD/Al Capp	1:05	28:15
34	W		FR GN	:10	28:25
35	N		CLOSE	:04	28:29

N: New York
W: Washington
C: Chicago
NT: New York tape
WT: Washington tape
FR: Frank Reynolds
MR: Max Robinson
PJ: Peter Jennings
v/o: Voice-over
GN: Good-night



When the broadcast is being formulated, the approximate time of each piece is listed next to its line. Those are the “spot times,” and as they are totaled, the CUME, or cumulative time, is added up. Television-news people all learn to add in “base 60.” Forty-five seconds plus fifteen seconds equals one minute. Thirty plus 30 equals one. Everyone plays a game of “guesstimation.” How long will it take for the anchor to introduce the report from Iran? Assess the amount of news that has to be told, and put down a number of seconds. How long will it take for the correspondent at the Pentagon to report his or her story about plans to evacuate the embassy? Ask, negotiate the time, and add it into the mix. The negotiations and compromises go on all day long.

At CBS News, Walter Cronkite had “magic time.” That's what the producers of *The CBS Evening News* called the total number of minutes and seconds he appeared on-camera each night, telling stories or introducing reports from the field. It was not an accidentally chosen phrase, because to many American viewers, when Cronkite was on the tube it was a “magic” moment in communications.

The negotiations for “magic time” are a good example of how the executive producer of an evening newscast weighs and balances several factors. Each day at CBS, the producers would meet with the broadcast's editor and writing staff. The meeting featured a sort of friendly tension between two groups of journalists. The film and tape people wanted their pieces included, the editor and the writers wanted time reserved for Walter to “tell” stories. There was a dialogue—“How much time do you need?” ... “Is there a lot of news today?”—and they were wrangling for only a minute or so of airtime. Walter's “magic time” was never less than five, but sometimes six, minutes. One of the men who wrote for Cronkite remembers a feeling of disdain on the part of the writers for the “production pieces.” “The writers were in charge of the ‘pure’ news,” he recalls. “Walter *told* that news. When it got to a report from the field or a produced analysis piece, the attitude was: It doesn't really count. It didn't matter what the piece was about.” The ex-writer remembers “the editors would say, ‘We have nine minutes of news to tell.’ The film producers would say, ‘We have five pieces we must run.’ And the executive producer would say, ‘You shave here, they shave some there.’ ”

That sort of negotiation with an anchor also occurred at ABC, where Barbara Walters had a “head of state” rule for her interviews. She regularly scored important beats by getting the central figure in a story to sit down with her for an exclusive interview. When Walters began conducting interviews for *The ABC Evening News,* their length was frequently determined by what else was on the broadcast that evening. Often, to her chagrin, a prime minister's appearance would be cut to a minute and a half because other correspondents covering breaking news demanded airtime for their stories. As a result, news personalities started to turn down Walters's invitations to be interviewed. The solution was to set down a rule that guaranteed in advance four minutes of airtime for any interview she conducted with a head of state.

WHEN THE CRY “CHANGE THE LINEUP!” COMES from the executive producer, no one is really surprised. It is a rare day when the first, or white, lineup makes it all the way to air. Each minute brings some new development that could require a change, and between noon, when the white lineup should be issued, and airtime, at 6:30 P.M., the pressures for change are continuous. The trigger for change is usually a late-breaking story that is of such importance that it shoulders aside another news item. If a narrative is to be maintained as a principle of good communication with the audience, then the new story has to be fitted in, and sometimes an entirely new narrative has to be constructed.

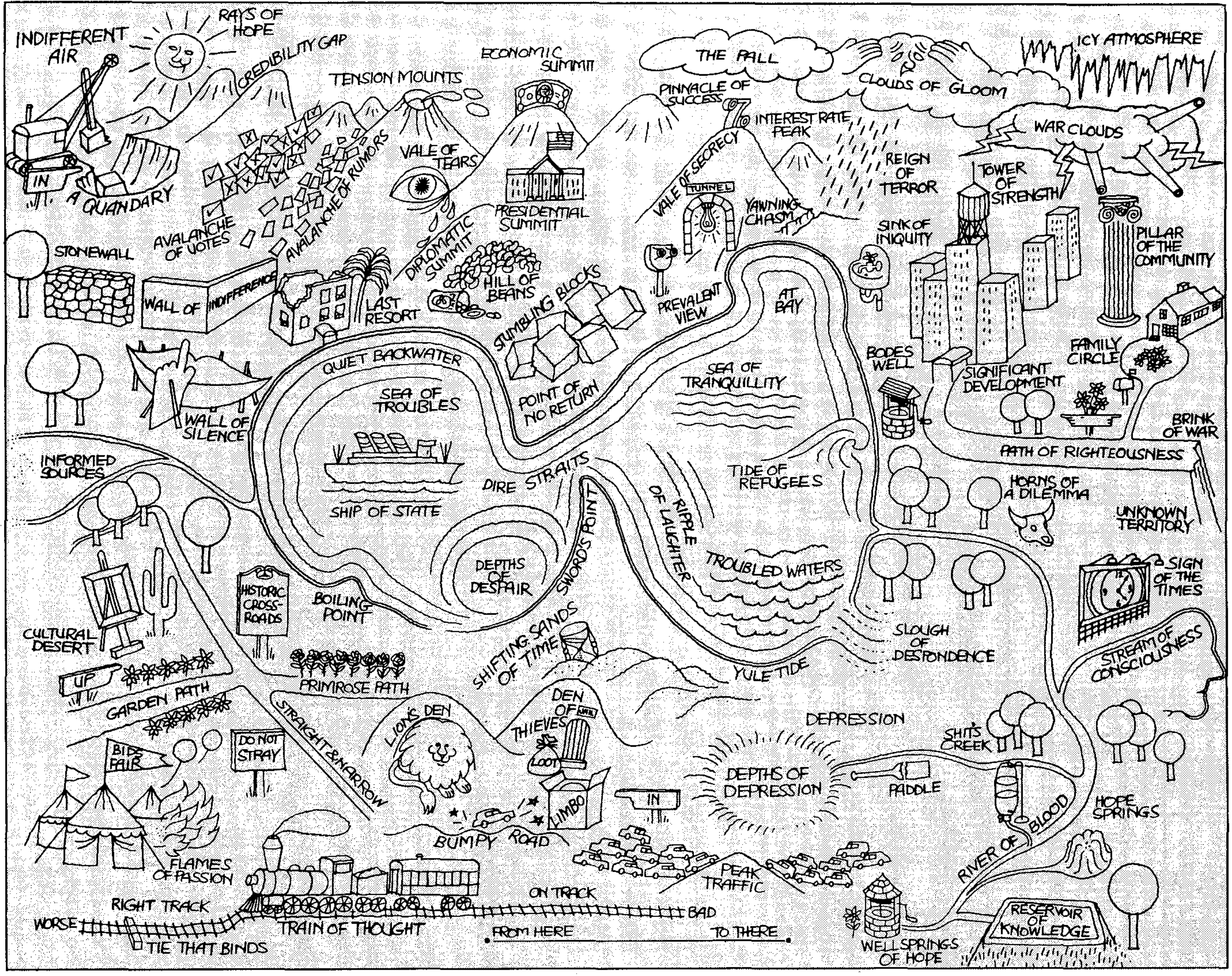
Jeff Gralnick, who followed me as executive producer of *ABC's World News Tonight,* has a framed collage in his office. It consists of a handwritten lineup on a long sheet of paper pasted on top of the four different-colored typewritten versions. Gralnick had gone through revision after revision, tearing up each one as new developments on three major stories poured in on him. A Southern Airways DC9 had lost the use of its engines in flight. That stood as the lead. The problem was in the second segment of the broadcast. Some Americans held hostage had been released late in the day, but details were sketchy. Then there was a report that a Russian ballet star had defected while on tour in the United States. For a while, so little was known about either story that Gralnick couldn't estimate their importance or what, if anything, correspondents would be able to report. Then, simultaneously, minutes from airtime, information started rolling in. "The news wouldn't stop happening," Gralnick recalls. "I thought I had it in order, and there'd be another bulletin!" Finally, at two minutes to air, with the anchors in their seats and the control-room crew ready to switch the broadcast onto the network, Gralnick finished scribbling Revision No. 5, linking the defector story and the hostage story in a narrative. The photocopier couldn't handle long copy paper, so his handwritten lineup had to be fed through the machine twice to make a complete copy. So few of them were available that staff members had to read them over one another's shoulders. It really was a crash landing.

In the corner of the collage on his wall, Gralnick has printed REVISION 86 . . . an ironic reminder of a day in which the cry of "Change the lineup!" never really ended, even while the broadcast was on the air.

FOR THE EXECUTIVE PRODUCER, TODAY BEGINS THE night before, when he makes a midnight telephone call to the assignment desk for a prebedtime rundown both of latest developments and of crew assignments for news coverage.

The assignment desk operates 24 hours a day, staffed by editors who move crews and correspondents and tape editors and their equipment to the scenes of events. Assignment-desk editors are combinations of logistical experts, journalists, and idea people. They have to know plane schedules, satellite availability, and whom to get in touch with at local stations and overseas broadcasting systems. They are required to assess stories as they break on the wire services and to decide how much effort to make to cover those stories.

Understanding how things operate enables good assignment-desk editors to suggest stories for coverage even before they happen. Knowing how the Soviet Union deals with recalcitrant satellite countries in Eastern Europe, for example, enables a news organization to have correspondents, producers, and crews at potential flash points even before they burst into flame. When Poland started going through its Solidarity revolution, in 1980 and 1981, the number of cor-


RAYS OF HOPE
INDIFFERENT AIR
CREDIBILITY GAP
ECONOMIC SUMMIT
THE FALL
ICY ATMOSPHERE
TENSION MOUNTS
PINNACLE OF SUCCESS
CLOUDS OF GLOOM
INTEREST RATE PEAK
WAR CLOUDS
IN
A QUANDARY
AVALANCHE OF RUMORS
VALE OF TEARS
VALE OF SECRECY
REIGN OF TERROR
TOWER OF STRENGTH
TUNNEL
YAWNING CHASM
PRESIDENTIAL SUMMIT
SINK OF INIQUITY
STONEWALL
AVALANCHE OF VOTES
DIPLOMATIC SUMMIT
HILL OF BEANS
PILLAR OF THE COMMUNITY
WALL OF INDIFFERENCE
LAST RESORT
STUMBLING BLOCKS
PREVALENT VIEW
AT BAY
QUIET BACKWATER
SEA OF TRANQUILLITY
BODES WELL
FAMILY CIRCLE
SEA OF TROUBLES
POINT OF NO RETURN
SIGNIFICANT DEVELOPMENT
WALL OF SILENCE
BRINK OF WAR
PATH OF RIGHTEOUSNESS
INFORMED SOURCES
DIRE STRAITS
TIDE OF REFUGEES
HORNS OF A DILEMMA
SHIP OF STATE
RIPPLE OF LAUGHTER
UNKNOWN TERRITORY
SWORD'S POINT
DEPTHS OF DESPAIR
TROUBLED WATERS
SIGN OF THE TIMES
HISTORIC CROSS-ROADS
BOILING POINT
CULTURAL DESERT
SHIFTING SANDS OF TIME
SLOUGH OF DESPONDENCE
STREAM OF CONSCIOUSNESS
UP
PRIMROSE PATH
YULE TIDE
GARDEN PATH
STRAIGHT & NARROW
LIONS DEN
DEN OF THIEVES
DEPRESSION
LOOT
SHITS CREEK
BIDS FAIR
DO NOT STRAY
DEPTHS OF DEPRESSION
PADDLE
LIMBO
IN
HOPE SPRINGS
BUMPY ROAD
RIVER OF BLOOD
FLAMES OF PASSION
PEAK TRAFFIC
RIGHT TRACK
ON TRACK
WORSE
TRAIN OF THOUGHT
BAD
FROM HERE
TO THERE
RESERVOIR OF KNOWLEDGE
TIE THAT BINDS
WELLSPRINGS OF HOPE

Clichéland: *Offending writers received Westin's map so they could avoid the Sea of Troubles and the Point of No Return.*

"...Field producers have to figure out escape routes in case the crowds riot..."

respondents and crews inside Poland and positioned in Austria and Sweden in order to reach Poland should the Russians invade was constantly evaluated. Based on reports from the field and also upon the skilled judgments of desk editors in New York, the right number of personnel were kept on alert. The rest were allowed to continue working at other bureaus throughout Europe, ready to move but not tied down by false alarms.

Coping with breaking news is the heart of an assignment editor's job. Bill Seamans, the ABC correspondent in Israel, was certain that war was going to break out again in the Middle East in the early seventies. He knew that when hostilities began, Israeli censors would immediately shut down communications. Working with the assignment desk, in New York, Seamans devised an elaborate series of encoded messages that could be used to transmit information about the scope of hostilities. In the event of all-out invasion of Israel by Arab forces, he was to call New York and announce,"Grandma has crossed the bridge." When war did break out on Yom Kippur in 1973, Seamans got through to the assignment desk. "It's war!" he shouted into the phone. The assignment editor grabbed for the code book and asked, "You mean Grandma has crossed the bridge?" "Who cares about your damned grandmother!," Seamans screamed. "I'm telling you it's war!"

THE CORE OF THE NEWS-GATHERING OPERATION IS the team of field producer and correspondent. Both members are responsible for acquiring information. The field producer straddles the editorial and technical sides involved in getting a story on the air. Though the correspondent writes the story and the field producer supervises the camera crew, their interchange of ideas and skills is extremely important.

Murphy's Law—"Whatever *can* go wrong, *will* go wrong, at the *worst* possible moment"—is drilled into every field producer's brain, because everyone has been caught short at least once by some detail that could have been anticipated beforehand. Telephone lines to the home office must be located; electric-power outlets to run the editing and other equipment must be secured; food and bathroom facilities for a long stakeout must be found. In some cases, it becomes the field producer's job to figure out escape routes in case the crowds riot, or to decide whether the news team should wear protective helmets and bring gas masks.

In 1960, when I was a field producer for CBS, I was stationed in Japan when Walter Cronkite flew to Tokyo to anchor *Eyewitness to History,* CBS News's weekly broadcast. The Japanese parliament—the Diet—is built on the top of a hill, and it was ringed with thousands of snake-dancing young men who were chanting anti-American, pro-Communist slogans. Searching for the proper location for Cronkite, he and I found ourselves at the top of Diet Hill, with our camera team at the bottom. Dressed in Western clothes, we were the only Caucasians anywhere in the area. We could not walk down the sidewalk: It was blocked with snake dancers. The center of the roadway was also blocked, so we took the only route possible. We joined the snake dancers. The tub thumping of the tom-tom kept a rhythm going, and it quickly dominated one's steps like a good dance beat that becomes hard to resist. The demonstrators formed a sort of chorus line that would jog in time to the left, then swing back to the right, advancing down the hill all the time. We tried to avoid their sharp zigzags, choosing instead to push straight down the roadway. We failed. The locked arms of the dancers penned us into their rhythmic protest. Before long our fellow dancers discovered us and recognized that we were different. First there were smiles, then some ripples of applause, and, finally, cheers. To the demonstrators, we were an obvious display of Western solidarity. Walter remained cool, dispassionate, and humorous. There was a sharp stage whisper: "If they see this at home ... we're finished."

THE LINE BETWEEN FIELD PRODUCER AND CORrespondent can be narrow. Most field producers are good reporters and writers, with perhaps an extra bit of skill in logistics, organization, and visualizing abstract ideas. Many have been pressed into service as broadcasters, filling in for vacationing correspondents or staking out a secondary aspect of a breaking story when it gets too big for one correspondent to cover. The "bug" to get on the air oneself does exist and can be infectious, and there are many instances where field producers and correspondents begin to compete with one another in the same bureau.

Ego aside, appearing in front of the camera instead of working behind it can be a frustrating job. Correspondents are ordered on assignments by editors or producers in New York. Their work is assembled by producers, either in London or in New York. The level of interest at home in the story often determines what angles the correspondent must pursue in the field. Correspondents can quickly begin to feel like marionettes, moved about at a moment's notice by people who exercise command thousands of miles away.

When supplying pieces for a broadcast, the correspondents in the field and the staff all along the transmission belt must know what style of presentation is wanted, what kinds of stories are to be looked for, and how one report is to mesh with another. Having served overseas, I know how it feels to be at the distant end of a telephone line or telex circuit. There are so many chances for misunderstanding that extraordinary measures need to be taken to keep everyone informed about home-office attitudes. "You guys in the home office don't understand the problems of those of us in the field!" is a common complaint heard throughout the news business. One correspondent used to call the telephone a "barbed-wire network" because of the prickly conversations that were held with New York.

Domestic news dominates the nightly newscasts, and the executive producer has to be the loudest advocate for including more than just the headlines from overseas. Foreign bureaus know, for example, that during the national-election campaigns their chances of getting on the air are seriously diminished. Even during periods when there is no central domestic political drama, there is a tendency to give more airtime to Washington minutiae than to medium-weight stories from abroad. There is a crude joke: A producer has to decide whether to order a satellite feed for overseas news. If the story deals with dozens of dead in a South American bus crash, he will pass the story over; if it deals with hundreds killed in a Bangladesh cyclone, he will order the story to be covered and shipped by plane; if the story involves two American hitchhikers who died in a mountain-climbing expedition in Nepal, the producer will shout, "Order the bird!"

The joke exaggerates the situation some. We are an insular nation, and television news coverage does little to break that insulation down. My attempts to do so were hardly more successful than those of my successors who have run the nightly news. ABC would launch a swing through Eastern Europe by a correspondent who would be told to bring back as many general stories as could be produced in ten days. Some of them would get on the air, but the rest would

"...Walters had a 'head of state' rule for the airtime allotted to her interviews..."

BARBARA WALTERS

languish in the "bank," forced out night after night by reports about floods in Kansas or a rise in U.S. postal rates.

In Washington, so much goes on each day that many developments must be skipped. Assignments, however, are not haphazard. The White House is always covered. The Capitol is always covered, on both the Senate and the House sides. Congressmen are quickly interviewed for their reactions to developments on the floor or anywhere else in the world. Key committee hearings are generally open to the press, and coverage of the major debates is mandatory. Sometimes, to find out what is going on in a hearing, a camera crew and correspondent will be assigned inside and another team outside to catch witnesses or committee members on their way to or from the session.

Correspondents find details for their stories in a number of ways. Prying facts from reluctant sources is the most conventional. Sometimes the truth comes out in strange ways. ABC's Jim Giggans went along on a heroin raid in the South China Sea. A freighter registered in Taiwan was stopped and boarded by Vietnamese naval authorities. While inspectors searched the ship there was a lot of apparently angry chatter between one of the Vietnamese officers and the ship's Chinese captain. What the two of them did not know was that Giggans had on his team a Chinese-speaking cameraman, who translated the entire conversation.

Preparation: *The pattern of the day's news emerges from the morning meeting.*

Was it a confrontation between smugglers and the law? Hardly! The Vietnamese naval officer was politely telling the Chinese captain that this was all being done for the television cameras, that the captain had nothing to fear, and that perhaps the captain ought to show him where to "look." Obviously, no heroin was found, and the officer left the ship with a carton of cigarettes for his thoughtfulness. Giggans left the ship with a good story on corruption in the navy, which caused quite a stir when it was run on the air.

The work can be dangerous too. In 1979, Tom Schell was covering the seal slaughter in northern Canada. Every year, baby seals are hunted and beaten to death by men using baseball bats, and every time this appears on television an outraged cry is raised. The seal hunters claim they are dispatching the animals quickly and that seal hunting for fur is their livelihood. They do not look kindly upon television crews and correspondents, believing that the pictures distort what they are really doing. An environmental group, Greenpeace, had taken an extreme step to stop the killing. Their members had entered the seal-hunting ground and had sprayed the animals with paint, making their pelts worthless on the fur market and thereby presumably saving the seals' lives.

Schell was in the area to cover the Greenpeace activity. He was captured by the sealers, who were convinced that he was a member of the society. They held him captive for a number of days, force-feeding him alcohol and trying to get him to confess to being a member of Greenpeace. Despite becoming drunk, Schell steadfastly maintained his credentials as a newsman. His captors debated whether to kill him by breaking his arms and tossing him into the freezing sea or to let him go. They finally compromised, dumping buckets of green paint over him and then turning him loose to find his own way back to civilization.

Or work can even be funny. Sid Lazard was a correspondent for ABC News during the Vietnam War, assigned to cover air-force activities. Part of his task was to deal with the way trained air-force mechanics maintained the aircraft used in battle. Walking up to a technician who was stripped to the waist and elbow-deep in grease, Lazard asked snappily, "Tell me, Sergeant, how well do you keep this bird flying on one engine?" The airman looked up, took a very long time to answer, and replied, "Pretty well, I guess, sir. It only *has* one engine."

FIELD PRODUCERS AND CORrespondents are the only ones who actually "see" the story being covered, and the choices available to editors and producers at headquarters are substantially narrowed by decisions made at that time. The pictures taken by the camera crew to illustrate the story are fixed on the tape or film. The interview of the personality involved in the story is recorded on the soundtrack and on film or tape. However, if necessary, producers and "spot" producers assigned to the videotape rooms can construct a complete news report out of dozens of bits and pieces. Furthermore, they can do the job under time pressures that would lead others to nervous breakdowns. An excellent example of their skill occurred the night martial law was declared in Poland in December 1981. Everyone wanted to know what the Russians would do, and Anne Garrels, the ABC correspondent in Moscow, finally found some tidbits of information, which she included in a script she telephoned into the tape room just moments before the broadcast went on the air. Garrels inserted references to Soviet tanks, to Soviet President Brezhnev, and to decisions made at a recent Communist-party congress. Those references became the foundation upon which the spot producers built the piece from file film. Pictures of Russian weapons, of Brezhnev, and of the party congress were combined with the Garrels script. The result was a coherent illustrated report that added to the audience's understanding.

The strain of editing a two-minute news report for insertion

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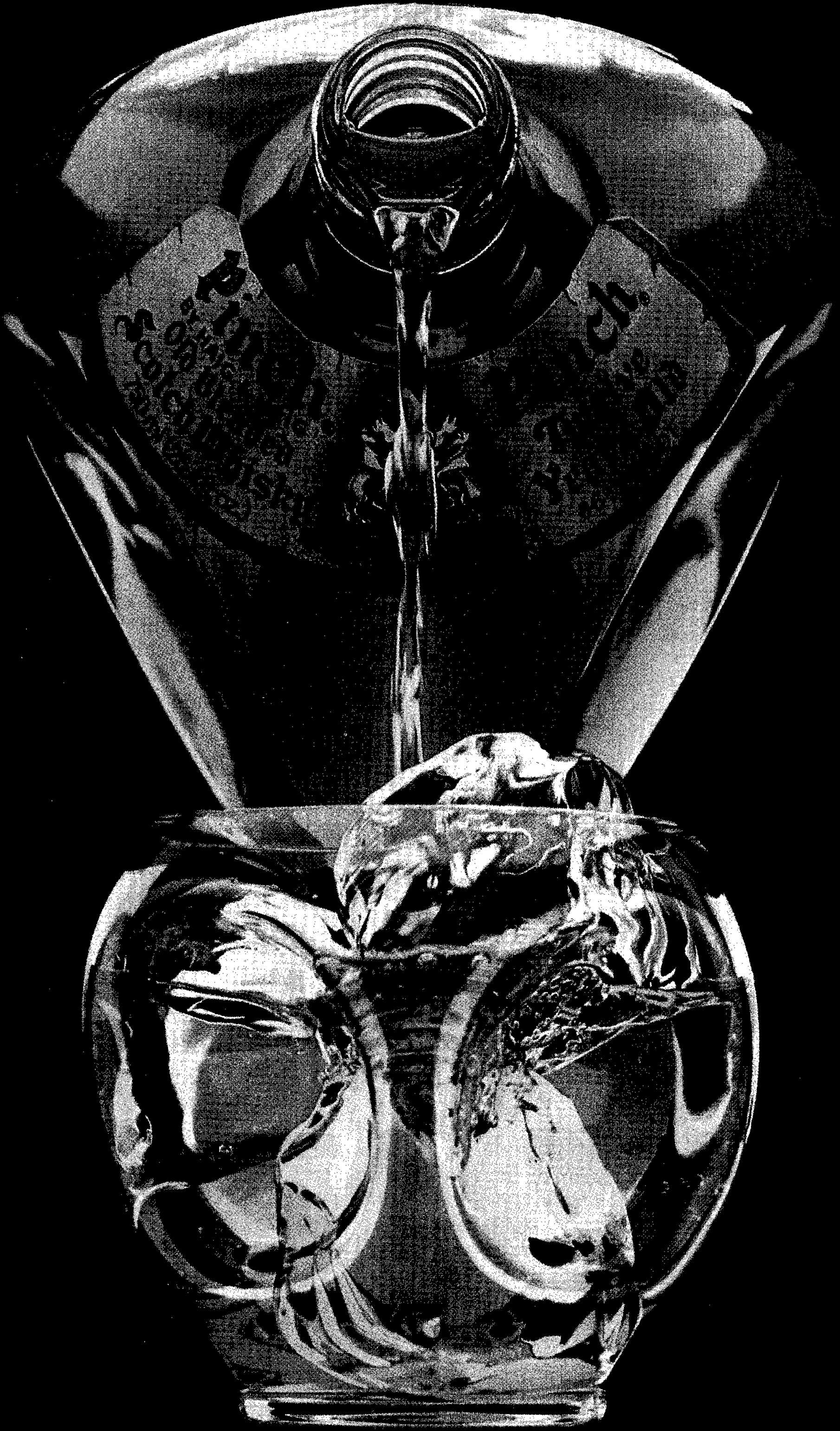

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"...Reports are edited night after night while the broadcast is on the air..."

in a broadcast while the broadcast is *already* on the air is immense, but it is done night after night.

In my day, the person who ran the "back of the shop" was David Buksbaum. The film editors and videotape editors all reported to him. He could take absolute oatmeal—poor pictures and a bad script that had arrived from the field—and turn it into an extraordinary piece. Correspondents who saw videotape copies of their work after it had passed through Buksbaum's massage were frequently amazed at how good it looked. They knew it had been done in the editing process.

Buksbaum saved the reputation of many less than competent correspondents. One correspondent, sent to Chappaquiddick to cover the investigation of Senator Edward Kennedy's accident resulting in the death of a female acquaintance, came back with little film, one sequence of which showed the correspondent on the scene when Kennedy arrived at the courthouse.

"What did you say in the film?," Buksbaum asked.

Editing: *A story can be constructed out of bits and pieces.*

"I don't remember," the correspondent replied.

"What happened in the courtroom?"

"I didn't go inside."

Buksbaum shouted to the desk assistant for some Associated Press wire copy and pounded out a script on his beat-up manual typewriter. "Here," he said. "Take this into the announcer's booth and record it. We'll try to make something out of the crap you brought back!" The man did what he was told, and, as Buksbaum recalled it, holding up his thumb and forefinger less than an eighth of an inch apart, "we made it on the air by that much."

THOUGH THERE IS NO QUESTION THAT TIME CONSTRAINTS are serious, I get annoyed when I hear the old saw that "all the news contained in a television news broadcast could be put into less than a column of type on the front page of the New York *Times*." The impact of the two media is entirely different, and it is useless to equate them. The sight and sound of passion displayed by a protester, for example, affect a viewer differently from reading the word "anger." The joy of an underprivileged child greeting Santa Claus while receiving a Christmas gift takes time in a TV report. Time is our equivalent of a newspaper's space, and it takes time to allow tears to flow down the cheek of the mother of children killed in the Palestinian massacre, time to allow the president of the United States to say that the economy is a mess. Visual and audio impact is what television is all about, and if we devote the time to it, that outweighs the "sacrifice" of the more detailed information that a newspaper can deliver.

A few years ago at Duke University, distinguished newspapermen and women—some of them openly critical of TV news—sat down with broadcasters for several weekends to examine one another's craft. I brought along a short excerpt from a report that dealt with a dam-break disaster in West Virginia. As part of that program, the engineer in charge of inspecting waste dams in the West Virginia hills was interviewed. He was supposed to know how well the dams were constructed. Viewers saw the engineer, confronted on-camera by evidence in the form of documents, diagrams, and transcripts of testimony by others, literally break out in a sweat. He was asked about his qualifications to judge dam safety. His Adam's apple pumped, and he gulped frequently for breath as the questioner bore in on his serious lack of credentials to do the job he had been hired to do. The fact that more than 200 people had died because one of the dams in his charge had broken was in everyone's mind. The segment demonstrated, even to the severest critic present in the room, the essential strength of television. There wasn't anyone there who disagreed with my contention that at least in that instance television news was more effective because it combined the three elements of sight, ambient (or natural) sound, and narration.

A more convincing criticism of the network evening news is that it is simply an illustrated headline service. It is not a broadcast of record. It transmits a summary of life's conditions, good and bad. What ABC or CBS or NBC says is news is news. What appears on the air partly determines how the viewer looks at the world. What is left out, what is incompletely or improperly reported, distorts.

So an evening news program cannot be a person's sole source of information. There are other television news and current-events broadcasts on the air that provide more background or discussion. There are newspapers, news-radio broadcasts, newsmagazines, books on current affairs. All these sources must be relied upon if one is to be truly informed. If you rely only on the television newscast, you are woefully ignorant.

Michael J. Arlen, *The New Yorker's* thoughtful commentator on broadcasting, wrote in his book *The View From Highway 1,* "Criticisms of television news have multiplied in recent years, as network news operations have grown in size and recognized importance. Intellectuals have criticized Big News for being too deferential to Administrations in power . . . for being too slick and superficial in its presentation . . . and, in general, for giving the mass audience what it wants rather than what it ought to have—which, one gathers, is whatever intellectuals want." Arlen is absolutely correct.

If news has become "popular," then it ought to stay that way, and its executives and producers ought to take reasonable steps to ensure that its popularity and viewership continue to increase. Even one more interested viewer means one more informed citizen. No one's journalism "stripes" will diminish by writing a less convoluted script, by combining pictures well with narration, by using new electronic technology to explain complex issues and to reinforce spoken words. When all that happens, television news—*broadcast journalism*—is at its very best. ■

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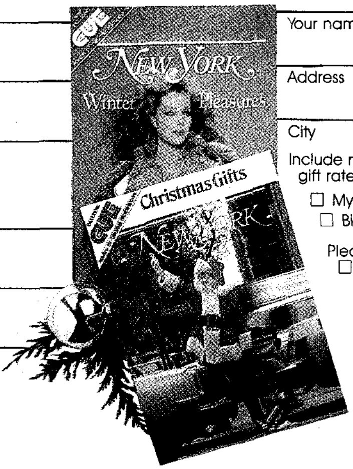

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IN STYLE

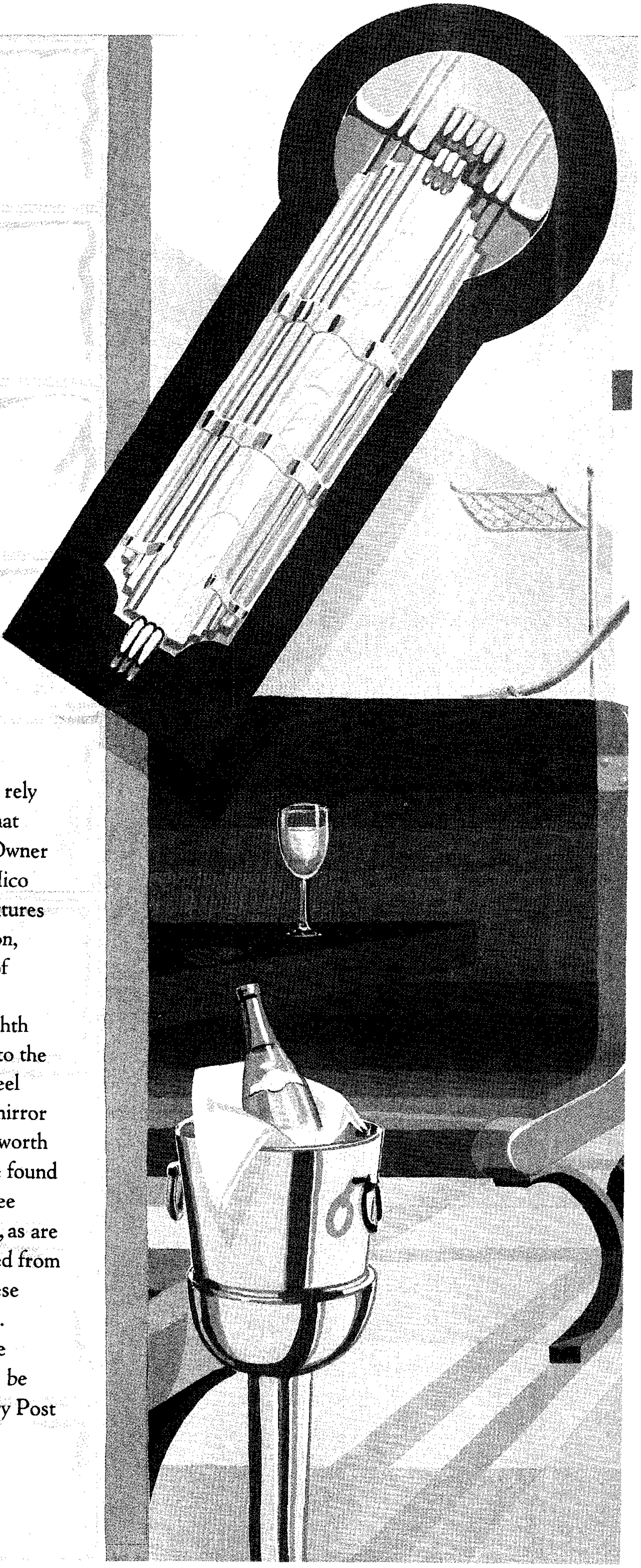
BY ANNA WINTOUR

L'Express Stop

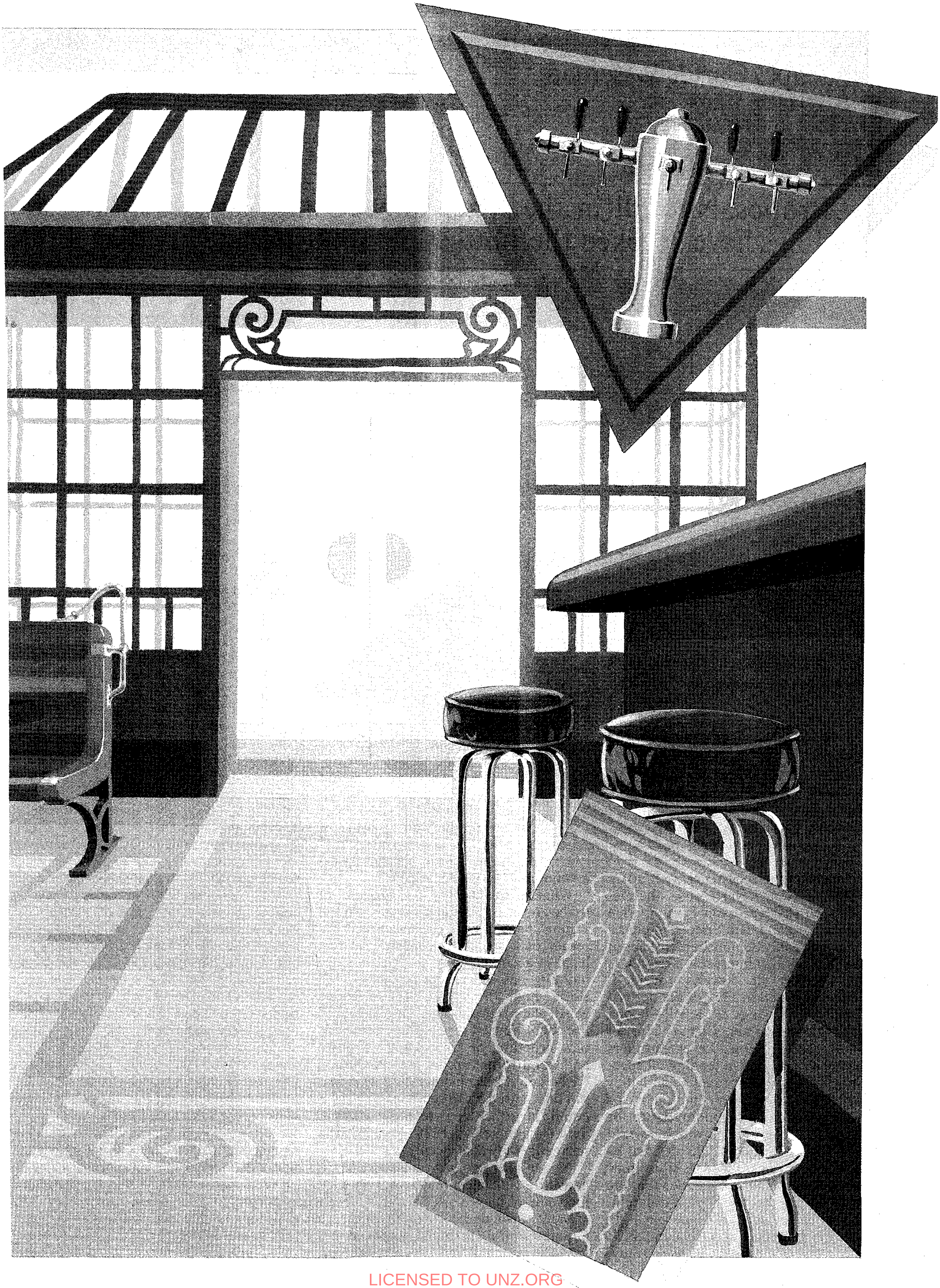
SOME "Art Deco" restaurants seem to rely on low light and liquor to obscure the fact that everything is brand-new. Not so L'Express. Owner Alex Gherab, of La Gamelle, and architect Mico Sopic have filled it with genuine Art Deco fixtures collected in Paris, New York, and even Boston, transforming a once depressing shop in one of Manhattan's up-and-coming neighborhoods.

The entrance to the restaurant, at 169 Eighth Avenue—just off 19th Street and next door to the new Joyce Theater—is one of Paris's first steel bus-stop shelters, designed by Baltard. The mirror over the bar (bottom right) is from the Woolworth Building, and the light fixtures (top left) were found in the old Concourse Plaza Hotel, near Yankee Stadium. The forties beer pump is from Paris, as are the twenties wooden seats, which were salvaged from the Métro. Designer Sopic has integrated these elements into a fluid interior of muted pastels.

Opening next month, L'Express will serve French fare. Best of all, the restaurant will be open 24 hours a day. —Henry Post



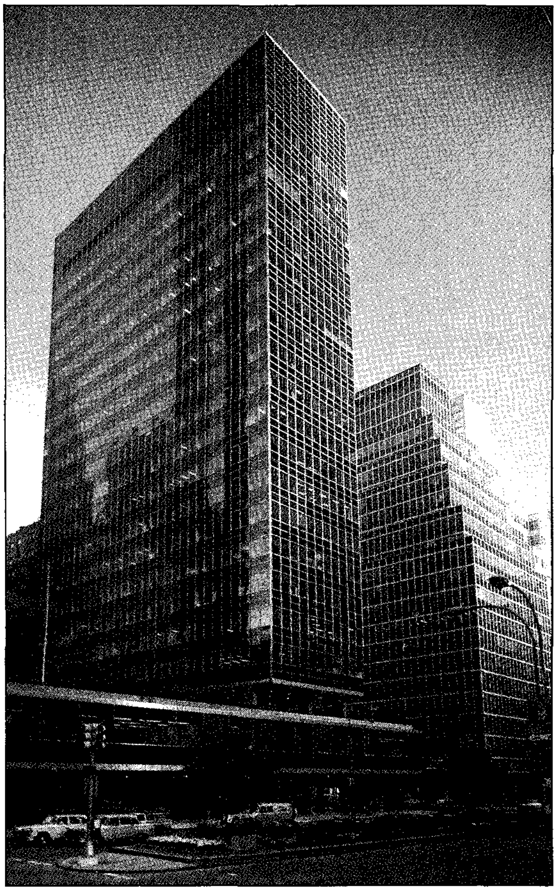
Illustrated by Linda Clenney



Cityscape/Carter Wiseman

CASTLES IN THE AIR

"...Proposals to fill in the space above some of the city's best buildings have sparked the hottest planning debate in years..."



Pandora's box: *Lever House could be much bigger.*

WHEN RUMORS BEGAN TO SPREAD SOME months ago that Lever House, the elegant green skyscraper on Park Avenue between 53rd and 54th Streets, might be sold and possibly demolished, just about everybody with an interest in design was aghast. After all, Lever's reverse-L form—completed in 1952 to the designs of Skidmore, Owings & Merrill—is one of the major monuments in the history of modern architecture. Lever Brothers spokesmen are used to fending off speculation about their property, and they insisted that there were no plans for dramatic action (the building is up for landmark designation, which would make any such action difficult). But as such speculation has persisted, they have avoided ruling out the idea that the site might one day look quite different. The building requires increasingly costly maintenance, and the company's needs are changing. "We've been studying a lot of alternative plans," says a representative.

That kind of reassurance is not enough to calm some keepers of New York's architectural flame. The main reason is that Lever House—like a great many other examples of fine design in the city, from parish churches to Broadway theaters—fills up less of its building space than the law says it can. And while all that open area above its horizontal slab may provide a precious urban amenity, it is the kind that fewer and fewer owners feel they can still afford. Almost no one, it is worth remembering, ever thought it possible that St. Bartholomew's Church, just down the avenue, would ever attempt to trade in part of its already landmarked community house for a 59-story office tower.

The issue here goes by various names: "Development rights" and "unused development potential" are two. But the increasingly common term is "air rights," and it has become the hottest topic of debate among planners, developers, architects, and preservationists in many a season.

What is involved is the amount of space above a building short of what the zoning permits. If, for example, the owner of a piece of property that can legally accommodate a twenty-story building has a building on it only ten stories high, the owner has ten stories worth of air rights to play with. He could use them himself by building above his old structure or by tearing it down and rebuilding up to the maximum. Or he could keep his building as is and sell the unused air to someone else, who could, in turn, use it to build another building as much as ten stories above the normally allowable twenty.

Not so long ago, air rights seemed to constitute an almost magic tool for solving some of New York's stickiest development problems. To help preserve Grand Central Terminal and yet still give the ailing Penn Central Railroad some financial relief, the terminal's air rights were put up for sale. Some went to Philip Morris, which used them to build its 42nd Street headquarters—now nearing completion—bigger than it could otherwise have been. By "banking" the air rights above the nineteenth-century buildings of Schermerhorn Row and selling them to developers of nearby sites, it was possible to maintain the old buildings for the South Street Seaport complex. As soon as St. Bartholomew's let on that it wanted to endow its future by putting up a high rise on the site of its community house, people eager to save the landmark proposed that the church sell its air rights instead. And when demolition of the Helen Hayes and the Morosco Theatres last spring made clear the peril to other such houses, air rights were again invoked as a solution.

The catch is that present rules allow the transfer of air rights only to contiguous sites or, in the case of landmarks (such as Grand Central), across the street. And in the case of many buildings of quality with unused rights, the adjacent areas are already heavily developed. What to do? The obvious course is to change the law and let the rights "float" beyond present boundaries. In this way, developers could then buy from St. Bart's, or Lever, or the Broadway theaters that are "landlocked" and add the air to projects elsewhere in town. At first glance, everybody should be happy with the idea. In fact, almost no one is. "We thought air rights were a panacea," says one prominent preservationist. "Instead, they're turning out to be a Pandora's box."

There are so many goblins ready to fly out of that box that the idea of an air-rights float is now under study by virtually every important city, civic, and development organization likely to be affected by it. They have a lot to study. For one thing, if rights from several buildings were to come on the market all at once, the value of all the rights could tumble. And how should their value be assessed in the first place? Higher for St. Bart's, lower for the Biltmore Theatre, on West 47th Street? Should the float be restricted to a specified range—say, a ten-block circle—or allowed to go farther afield? If unrestricted, should the rights be forcibly floated to depressed

Photograph by Michael Melford.

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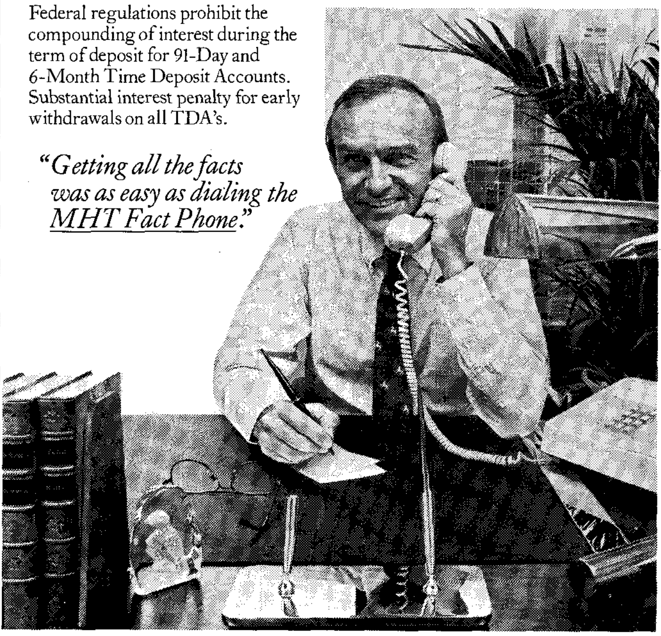

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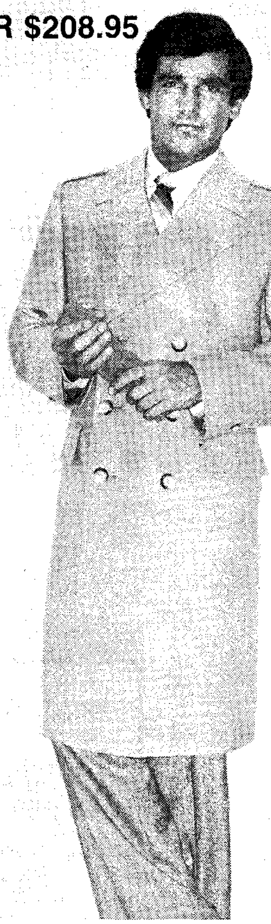

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neighborhoods or allowed to move freely in response to market pressures?

The free-float idea has particularly worrisome implications. Last spring, the city passed revised zoning regulations for midtown in hopes of checking over-building on the East Side and encouraging growth to the west. Allowable height and bulk were cut back in the more desirable areas and increased in the "growth" areas. At the same time, many of the bonuses in the form of extra floor space routinely granted for various pedestrian amenities were done away with. After years of "incentive zoning," the idea was, finally, to set some rules and stick to them. Should an air-rights float go through, however, it would, at least in theory, permit developers strapped by the East Side restrictions to bend the new West Side rules by adding bulk transferred from a Lever or a St. Bart's. According to one architect's calculations, it would then be possible to put up in the West Forties buildings even larger than the likes of Trump Tower, I.B.M., and A.T.&T., the very buildings that spooked the city into rewriting the zoning in the first place.

Bad enough, you say. But there is more. Right in the middle of the part of west midtown designated to take development pressure off the East Side is the theater district. Even before the loss of the Helen Hayes and the Morosco, the city had included in its new zoning a Special Theatre District provision, intended to restrict demolition. But by simultaneously trying to lure development to the same area with the promise of extra height and bulk, the city has, in the view of some theater owners, given owners of non-theater property a bonanza—and the theater owners want a piece of it.

Air rights to the rescue? Perhaps, but at a price. There are an estimated 4-million square feet of air rights available over the theaters in the special district, enough to build four new I.B.M. Buildings. If theater owners are lucky enough to have development sites next door, they can now sell their rights. But the increased bulk of the resulting new buildings might well transform what is a relatively homogeneous fabric of low buildings into a forest of giant towers with theaters sandwiched in between. And if they had no such eligible sites and could float their rights, the effect could be isolated blockbuster buildings in far-flung areas now prized for their low scale.

Meanwhile, the city has slipped a wild card into the deck. The Department of Real Property is currently pushing for the sale of air rights above a number of city-owned buildings, some in the theater district. Before the special theater regulations were created, most of those opposed to the city air-rights sale were

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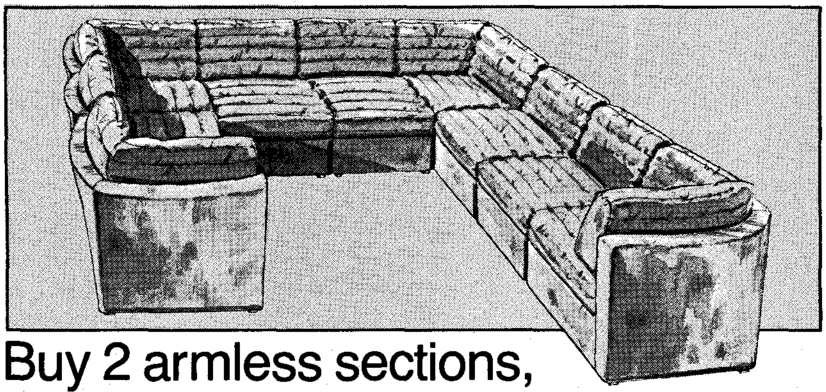

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people who argued that the city should not be selling space in a market it can manipulate through zoning rewrites. Since the district designation went into effect, however, a number of theater owners have joined the chorus. They claim that by putting its own rights up for sale, the city would be undercutting the very industry it says it wants to preserve by, in effect, competing for the same customers who might otherwise buy from the theaters.

Amid all the clamor over the theater district, the Department of City Planning has produced an interim report that tries to deal with some of the Pandora goblins. Among the proposals mentioned as a way of regulating an air-rights float is to map the city for sites where rights exist and where they might be used. Thus we have an "eligible sending site," which might be a theater or a landlocked landmark. And we have an "eligible receiving site," which would be selected with an eye to the potential impact on "the adjacent area and the surrounding community." The report notes in ominously deadpan fashion that "the larger the number of potential transactions the greater the need to control the transfer process to ensure fairness and orderly market conditions." Given the inevitable complexity of any such control mechanism, the prospects of success are depressing.

More maddening than depressing is the fact that we have arrived at such a pass at all. What is missing from the air-rights debate so far is any sense of long-term vision. While the city is frantically trying to put out the midtown-overbuilding fire, or the landmark-churches fire, or the theater-district fire, it is at the same time kicking up sparks that ignite still other blazes.

Assorted committees, councils, and boards are, I would like to think, trying in good faith to figure out how to administer the details of proposals that have come into being out of desperation. But is it really a matter only of "market conditions," of who gets what and how to divvy it up? Or is it a matter of what the city is ultimately for?

One of the finer things about a Lever House, a St. Bartholomew's, and a Broadway theater is that their creators gave up some of what they could have got in exchange for something that was very good: an uplifting environment for work, for worship, for art. "If I were God," says a close observer of the air-rights goings-on, "I would want to ask, 'What is it that I want New York to be when it's all over?' " A capital of commerce, to be sure. But much more as well. By waiting to be reminded of that fact by threats to our best churches, our best theaters, and indeed even our best skyscrapers, we are getting less and less. ■

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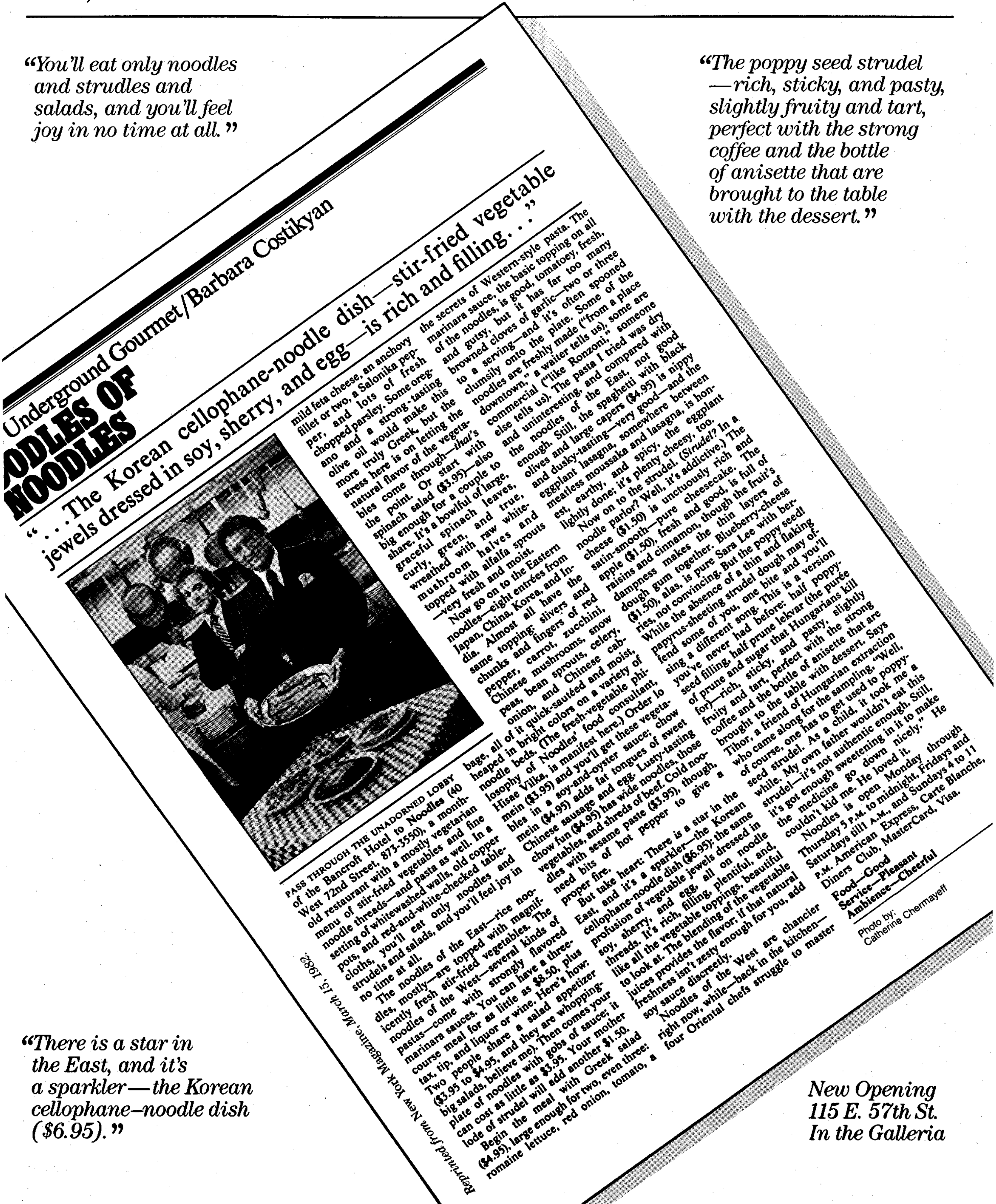

Underground Gourmet/Barbara Costikyan

ODLES OF NOODLES

"...The Korean cellophane-noodle dish—stir-fried vegetable jewels dressed in soy, sherry, and egg—is rich and filling..."

PASS THROUGH THE UNADORNED LOBBY of the Bancroft Hotel to **Noodles** (40 West 72nd Street, 873-3550), a month-old restaurant with a mostly vegetarian menu of stir-fried vegetables and fine noodle threads—and pasta as well. In a setting of whitewashed walls, old copper pots, and red-and-white-checked tablecloths, you'll eat only noodles and strudels and salads, and you'll feel joy in no time at all.

The noodles of the East—rice noodles, mostly—are topped with magnificently fresh stir-fried vegetables. The noodles of the West—several kinds of pastas—come with strongly flavored marinara sauces. You can have a three-course meal for as little as $8.50, plus tax, tip, and liquor or wine. Here's how. Two people share a salad appetizer ($3.95 to $4.95, and they are whopping-big salads, believe me). Then comes your plate of noodles with gobs of sauce; it can cost as little as $3.95. Your mother lode of strudel will add another $1.50.

Begin the meal with Greek salad ($4.95), large enough for two, even three: romaine lettuce, red onion, tomato, a mild feta cheese, an anchovy fillet or two, a Salonika pepper, and lots of fresh chopped parsley. Some oregano and a strong-tasting olive oil would make this more truly Greek, but the stress here is on letting the natural flavor of the vegetables come through—*that's* the point. Or start with spinach salad ($3.95)—also big enough for a couple to share. It's a bowlful of large, graceful spinach leaves, curly, green, and true, wreathed with raw white-mushroom halves and topped with alfalfa sprouts—very fresh and moist.

Now go on to the Eastern noodles—eight entrées from Japan, China, Korea, and India. Almost all have the same topping: slivers and chunks and fingers of red pepper, carrot, zucchini, Chinese mushrooms, snow peas, bean sprouts, celery, onion, and Chinese cabbage, all of it quick-sautéed and moist, heaped in bright colors on a variety of noodle beds. (The fresh-vegetable philosophy of Noodles' food consultant, Hisae Vilka, is manifest here.) Order lo mein ($3.95) and you'll get these vegetables in a soy-and-oyster sauce; chow mein ($4.95) adds fat tongues of sweet Chinese sausage and egg. Lusty-tasting chow fun ($4.95) has wide noodles, those vegetables, and shreds of beef. Cold noodles with sesame paste ($3.95), though, need bits of hot pepper to give a proper fire.

But take heart: There is a star in the East, and it's a sparkler—the Korean cellophane-noodle dish ($6.95): the same profusion of vegetable jewels dressed in soy, sherry, and egg, all on noodle threads. It's rich, filling, plentiful, and, like all the vegetable toppings, beautiful to look at. The blending of the vegetable juices provides the flavor; if that natural freshness isn't zesty enough for you, add soy sauce discreetly.

Noodles of the West are chancier right now, while—back in the kitchen—four Oriental chefs struggle to master the secrets of Western-style pasta. The marinara sauce, the basic topping on all of the noodles, is good, tomatoey, fresh, and gutsy, but it has far too many browned cloves of garlic—two or three to a serving—and it's often spooned clumsily onto the plate. Some of the noodles are freshly made ("from a place downtown," a waiter tells us), some are commercial ("like Ronzoni," someone else tells us). The pasta I tried was dry and uninteresting, and compared with the noodles of the East, not good enough. Still, the spaghetti with black olives and large capers ($4.95) is nippy and dusky-tasting—very good—and the eggplant lasagna, somewhere between meatless moussaka and lasagna, is honest, earthy, and spicy, the eggplant lightly done; it's plenty cheesy, too.

Now on to the strudel. (*Strudel?* In a noodle parlor? Well, it's addictive.) The cheese ($1.50) is unctuously rich and satin-smooth—pure cheesecake. The apple ($1.50), fresh and good, is full of raisins and cinnamon, though the fruit's dampness makes the thin layers of dough gum together. Blueberry-cheese ($1.50), alas, is pure Sara Lee with berries, not convincing. But the poppy seed! While the absence of a thin and flaking papyrus-sheeting strudel dough may offend some of you, one bite and you'll sing a different song. This is a version you've never had before: half poppyseed filling, half prune lekvar (the purée of prune and sugar that Hungarians kill for)—rich, sticky, and pasty, slightly fruity and tart, perfect with the strong coffee and the bottle of anisette that are brought to the table with dessert. Says Tihor, a friend of Hungarian extraction who came along for the sampling, "Well, of course, one has to get used to poppy-seed strudel. As a child, it took me a while. My own father wouldn't eat this strudel—it's not authentic enough. Still, it's got enough sweetening in it to make the medicine go down nicely." He couldn't kid me. He loved it.

Noodles is open Monday through Thursday 5 P.M. to midnight, Fridays and Saturdays till1 A.M., and Sundays 4 to 11 P.M. American Express, Carte Blanche, Diners Club, MasterCard, Visa.

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Reprinted from New York Magazine, March 15, 1982.

"There is a star in the East, and it's a sparkler—the Korean cellophane-noodle dish ($6.95)."

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The Sporting Life/Vic Ziegel

THROWN FOR A LOSS

> "...Bomze publishes *Sports Reporter*. Without pro-football chit-chat, *Sports Reporter* is like *Playboy* without the bodies..."

THE CONVERSATION ALMOST NEVER turns to the football strike. There's a World Series to talk about and three local hockey teams to avoid. When the Giants and Jets finally return, healthy and wealthy, we may wonder how we went so long without instant replays. Right now, frankly, not many give a damn.

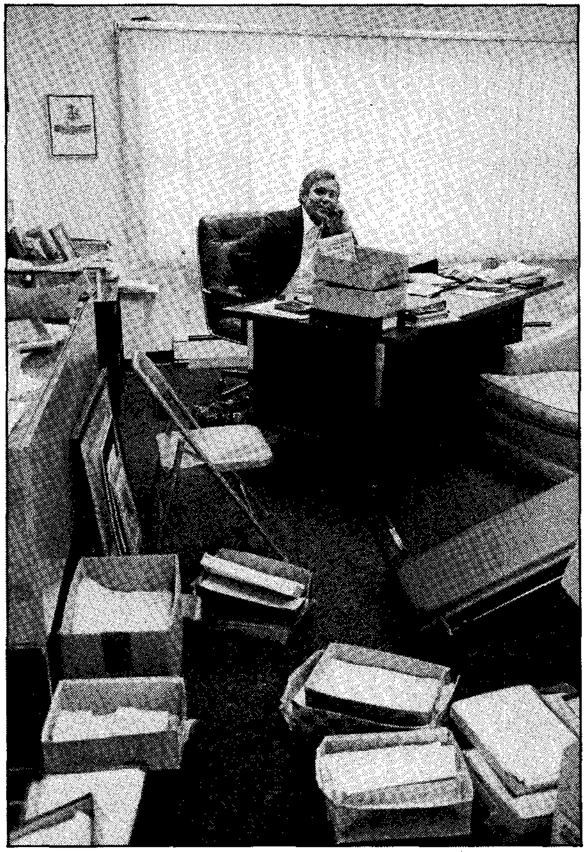
There are exceptions, of course. Richard Bomze kept an eye on the pre-strike negotiations and assured everyone that the players and owners were too intelligent to embark upon a project that would mean the end of civilization as we now know it. There will be no strike, Bomze was saying. Three weeks ago, when the strike began, Bomze made a new prediction: "I can't believe it will last longer than a couple of days . . . one game."

After the second weekend, the sack he usually dragged to the bank was so light it could have been filled with tears. "This is a catastrophe," Bomze decided. He described himself as "heartbroken." He ran a finger down his payroll and came to his wife's name. He's hoping he won't have to fire anyone else.

Bomze is the publisher of *Sports Reporter*, an eight-page weekly newsletter with a circulation of 30,000. The *Sports Reporter* offers advice on each and every pro game, written by the publisher himself, and guidance on several dozen college football games, provided by Bomze's staff of experts. The readers are free to use this information in any way they desire. It is Bomze's guess—although he can't be certain—that the reader will sooner or later be in touch with a bookmaker.

The *Sports Reporter* is $3 an issue, ten weeks for $30, eighteen weeks for $54, no hint of a discount. Special delivery is available for another $2 an issue. The newsletter is on its way to subscribers in "sealed first-class envelopes" Monday evening.

But some people need more information. For them, Bomze produces the *Mid-Week Update*, "based on information received after the *Sports Reporter* has gone to press." Each issue, containing six to ten college and professional selections, is mailed Wednesday by special delivery ("no extra charge") to ensure Friday delivery. The minimum order, for three weeks, is $30, or if you came in early enough you can subscribe for the final fourteen weeks of the season for $125—a discount at last.



Richard Bomze: *"What the hell am I doing?"*

Does the phrase "tout sheet" come to mind? Somehow that doesn't seem fair. Bomze's publishing empire is housed in a one-story building in Lynbrook, Long Island. When he purchased the building, Bomze made it a point to fix up the grounds. That earned him a beautification award from the town of Hempstead, the presentation made by his local councilman. His yearly expenses, he says, are $700,000.

"If I was one guy operating out of a post-office box and had no expenses, that would be one thing," Bomze said. "But this strike is banging me around something terrible. When I was by myself, when I first started, 1975, I could survive something like this. It was my wife and myself, a desk, one phone. Now I've got a ten-grand nut every week. Pension plans, major medical, benefits for everybody."

There are ten full-time people on his payroll, four earning $25,000 to $30,000, he says. For the weekend rush and the Monday mailings, he adds twenty part-timers. "All of a sudden you turn around and you say, 'What the hell am I doing?' I checked my bank receipts for September, and I'm down about 40 grand from last year. What am I supposed to tell Blue Cross—'Business is bad; I can't pay you'?"

When business is good, and it always has been, Bomze rolls out stories about his disciples. There's the surgeon who called every Sunday for Bomze's best bets. One Sunday, a caller, claiming to be the doctor, asked for the usual selections. The voice was shaky, all wrong. "I knew the doctor's voice, and this wasn't him," Bomze said. "So I asked him where the doc was, and he told me, 'He can't come to the phone, he's operating on my son.' "

The phones—ah, that's how Bomze fills the sack he hauls to the teller's cage. In addition to the expensive printed word, the publisher makes available a telephone service—each Saturday for college games and every Sunday during the National Football League schedule. The charge is $50 per day. At the beginning of September, when generosity is Bomze's middle name, he offers his entire pro and college service for $1,300. ("This entitles me to call as often as I like—toll free.")

The truth is, Bomze has very few full-season callers. That's why the newsletter is so important. It's his come-on, his advertisement for himself. It's where he prints his phone numbers. But without the current pro-football chitchat, the *Sports Reporter* is like *Playboy* without the bodies. The newsletter won't move. The periodical wholesalers Bomze counts on for newsstand distribution will lose interest.

"They sell more copies of *People* in

Photograph by Adam Stoltman.

three hours than I do in a season," Bomze said. "They need me like a third armpit." He lost the wholesaler in Topeka, Kansas, who was taking 100 copies and selling about 30. "He was making 90 cents a copy, and he said it wasn't worth putting into the computer." What if sales drop in Kansas City during the strike? Pittsburgh? Cleveland? Those are important cities for Bomze.

And here is the cruelest blow: During the first two weeks of the strike, Bomze's college grades were truly phenomenal. He said his four-star and three-star Saturday telephone specials had been winners against the betting line seven times in eight games. "At least 90 percent would have called back Sunday," Bomze said. "All those people happy as larks, and none of them could spend it back. I blew it all. And I'm never going to make it up."

Bomze says he averages 500 calls for college games and at least 750 on Sundays. At $50 a conversation, that's a cool $62,500 for two afternoons of football—though Bomze insists it never comes to that, since he has too many old friends. The money is sent in in advance, and the caller's name checked against a list. If the fee hasn't been paid, Bomze's staff will accept Visa or MasterCard, checking the cardholder's account as a retail store would.

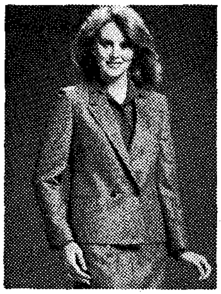
And like many storekeepers, the 43-year-old Bomze finds himself staring out the window. "Every year I've made more and grossed more than when I first started," he said. "It's been a very pleasurable life."

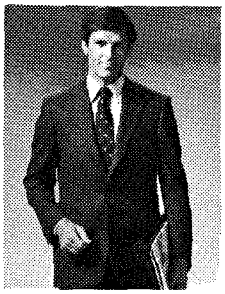
He began when he graduated from Duke, an economics major who went to work for his father at *Racing Star Weekly*, picking horses at twenty tracks. "During the Depression, my father told me, more guys were sending him $2 for a horse because a $20 winner was a tremendous score. My business is immune to flows of the economy, I used to say."

Not anymore. For reasons Bomze can't explain, the college calls are now off by 10 percent. And without pro football . . .

"I raised my phone rate from $40 to $50 this year," Bomze said, "but that never made a difference before." When he pushed football from $35 to $40 and basketball from $60 to $70 a week, "I always did more business. Maybe it is the economy. Maybe what the Democrats are saying really is true. This is the first time I've encountered these problems, and I really don't know how to handle it."

Richard Bomze wanted to know how much longer I thought the football strike would last, and I tried to change the subject. "Don't talk to me about baseball," he said. "I'm lucky if it's 5 percent of my gross." ■





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Movies/David Denby

SHOW OF SHOWS

"...Swann is the role Peter O'Toole was born to play. His performance touches *My Favorite Year* with greatness..."

Threesome: *Jessica Harper, Mark Linn-Baker, and O'Toole in Richard Benjamin's film.*

AS ALAN SWANN, THE DRUNKEN, SWASHbuckling movie star who dominates **My Favorite Year,** Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and Swann, a matinée idol for decades, has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). O'Toole's Swann is patterned after Errol Flynn, with traits from John Barrymore, the poetry-quoting Richard Burton, and no doubt a fair amount of O'Toole himself thrown in. Fantastically disorganized, a man indulged by everyone, most grievously by himself, Swann is a lush, a scoundrel, a spendthrift of his own talent. His looks are going. Yet the magnificence is still there. At the Stork Club, trying to pick up a luscious Abbe Lane type, he gets sidetracked into dancing with an elderly woman—an adoring fan. He wants the bimbo, but at that moment he performs for the fan, giving her everything he has in a slow, courtly waltz that is so graciously accommodating it goes way beyond noblesse oblige and becomes quite moving.

This would seem to be the role Peter O'Toole was born to play—though he's been a while coming into his birthright. As the action hero of *Lawrence of Arabia* and *Lord Jim* he trembled and stared with more neurotic intensity than could be comfortably fitted into those relatively bland big-budget spectacles; as the man-about-town whom every woman wanted in *What's New Pussycat?* he was charming but also easily distracted, vaguely put-upon, and almost superfluously classy. But a few years ago, after many indifferent parts, he was on top of his game in *The Stunt Man* as the viciously manipulative big-time director.

My Favorite Year is the one that will make O'Toole a Hollywood favorite. Skinny and pale, with pageboy bangs and a thin mustache that would have been an anachronism even in 1954, he looks a little hollow, a little played-out. Women may mourn the O'Toole who was a startling golden beauty in *Lawrence,* but much has been gained too. His Swann is a drunken Englishman with style, a man superbly prepared for disgrace. Swacked, O'Toole waves his arms wildly and lets his eyes wander with alarming freedom as he sinks deeper and deeper into enjoyment of the scandal he's creating on all sides. But then, like Proteus surfacing from the depths, he rouses himself from his stupor and makes a devastating remark. In the end, he always pulls himself together; his obligation to the public demands no less.

When O'Toole is onscreen, the movie is spellbinding; when he is absent, it is merely funny, good-hearted, and entertaining—a commercial comedy with a tender feeling for its New York live-TV milieu. The story is told from the point of view of Benjy Stone (né Benjamin Steinberg), a very young hotshot gag writer for *The Comedy Cavalcade* who has been given the unenviable—indeed unperformable—task of keeping Swann sober and shipshape the week of his appearance. The screenwriters, Dennis Palumbo and Norman Steinberg, are both graduates of TV comedy, but from a later era than the fifties. Since the film was produced by Mel Brooks's company, it's likely that the character of Benjy was based partly on Brooks, who worked for Sid Caesar on *Your Show of Shows.*

I wish the screenwriters had made Benjy as tough as Brooks. He is bright, but he's also an Alan Swann idolater who has to be disabused of his faith only to find it again, and some of this stuff is second-rate. When Benjy makes big speeches at Swann, telling him he's got to live up to his legend or he, Benjy, will be crushed, we're in the sermonizing world of a bad Broadway play. As Benjy, Mark Linn-Baker, a Joe Papp alumnus, shows both the strengths and weaknesses of his theatrical background. Short, with rounded, pillowy cheeks, a needle nose, and a Kewpie mouth, Baker looks like a Hirschfeld cartoon of himself—you could read his expression from the last row of the theater. He delivers his lines decisively, but he's a glib, busy actor with frantic hands and a fretful walk—he looks like he's trying to act everyone off the stage.

Benjy is part of a writing team that has to come up with bigger and bigger laughs every week, a task that is turning them all into wrecks. The chief writer, Sy Benson (Bill Macy, in an acidly funny performance), has become a jealous, embittered screamer—he must toady to King or lose his job, and he's got the taste of bile in his mouth. Richard Benjamin, who directed (it's his first film), loves this milieu enough to show us how the rivalries and hysteria—the tantrums,

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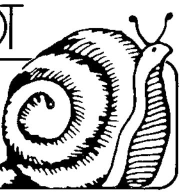

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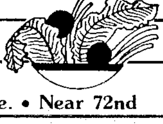

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flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible, the pressure that produced the laughs. Benjamin keeps his actors shouting, with bananas in their ears, but for this subject the noise and abrupt rhythms work.

As King, Joseph Bologna has Sid Caesar's heft, his bullying force (though not his giggly high voices and accents). He plays him as a young brawler, a functioning paranoid who rewards a favorite with a gift (some steaks, or maybe whitewall tires), stomps on anyone who crosses him. What makes King lovable and even heroic is his fearless pursuit of laughs. When he and Swann join each other before the cameras in the movie's rousing finish, it is the meeting of two champions.

More explicitly than any show-business movie that I can recall, *My Favorite Year* divides the world into the funny and the unfunny, the show people and the civilians. There is even a scene in which the girl Benjy pursues (Jessica Harper) tries very hard to tell a joke that Benjy has taught her and fails. The filmmakers mean to be generous—they mean to say that she is wonderful anyway, even though she's not a performer. But they can't show us *how* she's wonderful. In this failure they only betray their real feelings. This movie is an insider's view of the way show-business people entertain us by entertaining one another (almost everyone else bores them). Watching *My Favorite Year*, you may not feel you're part of that world, but Benjamin has made its bizarre workings credible and funny, and O'Toole is there to touch it with greatness.

IN **Tex**, MATT DILLON HAS THE KIND OF role that launches an actor into stardom. The younger of two brothers growing up alone on the Oklahoma plains, Tex, fifteen, is a prankster and screw-up at school, a boy always in trouble who means no serious harm and can't understand why people get mad at him. He's the classic troubled kid of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon, who was exciting in his snarling-young-punk roles in *Over the Edge* and *My Bodyguard*, is still raw enough to play this boy without visible calculation. His long, handsome face, with its soft lips and eyes, registers feeling but not much thought; he makes Tex vulnerable, exposed, and the audience feels protective of him. When he gets shot in the side and, far from home, cannot remember his own telephone number, people in the theater shout advice at him.

The boys' mother has died, and their father, an amiable but feckless rodeo performer, is almost never at home, so responsibility falls on the shoulders of

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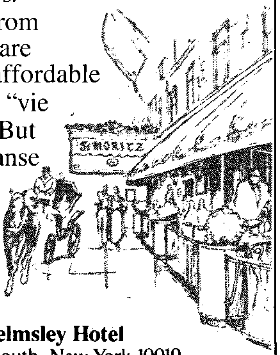

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Tex's brother, Mason (Jim Metzler). Smart, a good athlete, Mason, eighteen, has to pay the bills and play daddy for Tex, and it burns him up. Metzler gives a likable and shrewd performance in this thankless role—the sarcasm in his voice suggests that Mason knows he's sacrificed his own boyhood so Tex can have his; the extra edge of irony tells us he doesn't expect Tex to understand that.

Charlie Haas and Tim Hunter have adapted one of the popular books about teenage boys written by S. E. Hinton, and Hunter, who directed, has given the narrative a solid and affecting strength. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has room to move around. Nevertheless, enjoyable as it is, *Tex* doesn't deserve the Very Important Picture treatment it's been receiving. Much of it is standard family-entertainment material—Tex loses his horse, quarrels with friends, struggles at school, while Mason rages at their inadequate father and wonders if he can leave Tex and go off to college. The picture has a basic decency about it that is very touching: Under the gray skies, the dissatisfied characters move restlessly across the mediocre landscapes; they are nice folks who go wrong and then try to make amends. There is no evil here, no melodrama, but not much depth either. It's a heartfelt movie, and I enjoyed it, but I don't think sincerity should be confused with the Second Coming.

HAL ASHBY'S **Lookin' to Get Out** IS THE kind of life-affirming drivel about beautiful losers that turns a normally placid moviegoer into a surly hard-nose eager to step on the toes of a welfare chiseler. Jon Voight, in a soft mustache and a white suit, plays a fancy-Dan hustler without a dime who laughs, claps, giggles, and just leaps in the air for joy—he's supposed to be incorrigible but charming. Burt Young, his lifetime friend, is cast (all too credibly) as a dull cement block; *he's* supposed to be a great guy who comes through in a pinch. The movie is an embarrassment because each man, in a different way, bores us silly, and their friendship is about as believable as a deep alliance between Henry Kissinger and Tiny Tim. Out in Vegas, our heroes have many strange adventures among the high rollers, all of them directed in a groggy sub-Cassavetes style bordering on incoherence. The low point: Burt Young takes retired hooker Ann-Margret to his hotel room and drops his pants. The moment is intended to be poignant. Young hadn't meant to hurt her feelings, and Ann-Margret forgives him. But who will forgive Hal Ashby? Who will forgive Jon Voight, who even worked on the screenplay of this thing? ■

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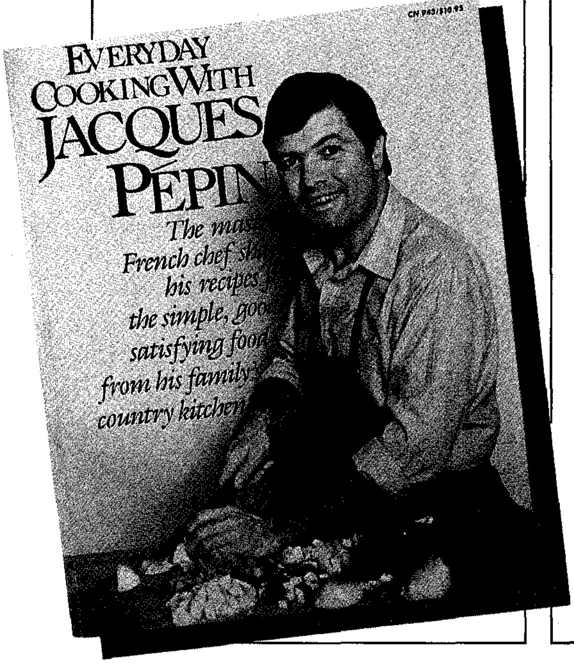
By Nancy McKeon and Corky Pollan

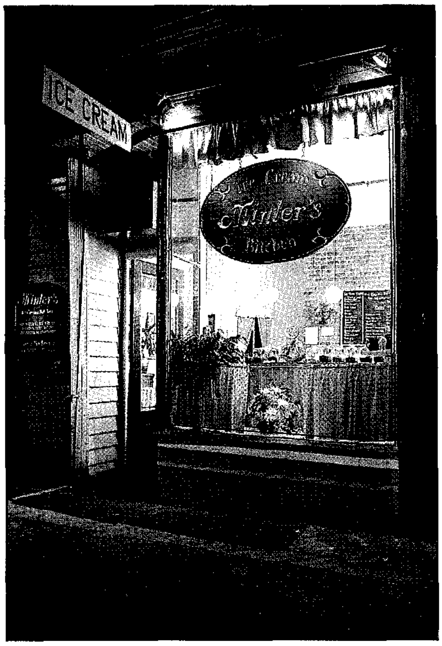
Cookin' Good

What makes *Everyday Cooking* irresistibly special is Jacques Pépin himself, his unabashed love affair with good eating, his French thriftiness, and his nonstop "motherly" asides: "The barnacles attached to the mussels . . . impart taste to the stock" and "Beware of opaque containers . . . [leftovers] slowly rot unseen." This distillation of Pépin's new television series focuses on tasteful penny-pinching—stuffed breast of lamb, lettuce-and-cheese soufflé, homey sausage-and-potato stew, what's-in-the-icebox vegetable soup, and such alchemy as bread pancakes and pasta gratin. Your sanitation crew will think you've gone on vacation. **—Gael Greene**

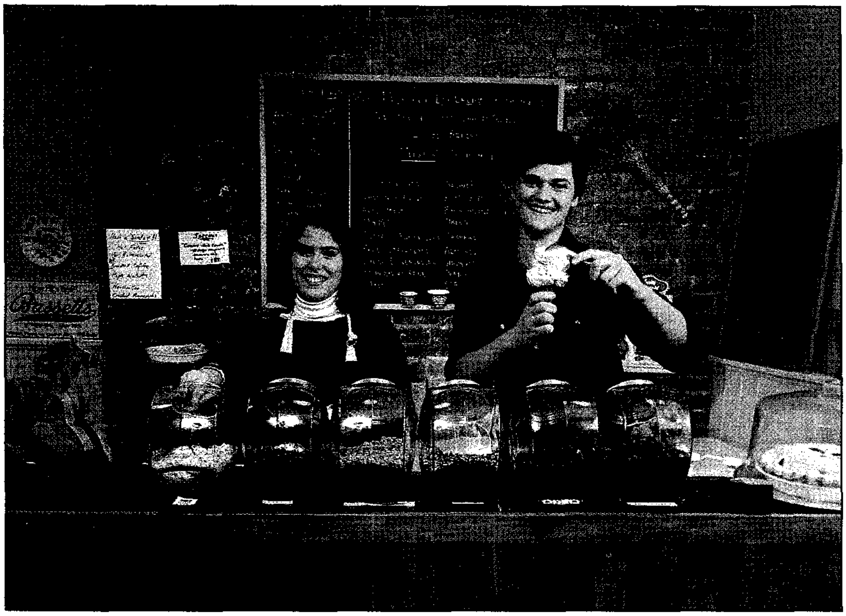
EVERYDAY COOKING WITH JACQUES PEPIN
Harper & Row / $10.95 in paper

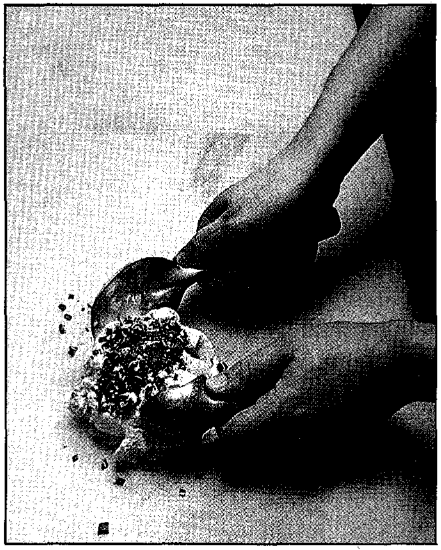


Mixed Blessings



Not just toppings, not just bottomings, and far from middling, Minter's Ice Cream Kitchen has recently come to Hudson Street. Other than looking charmingly older than the cobblestones Greenwich Village is famous for, Minter's has something that Boston is famous for. If you've tasted one of Steve's Mix-in's there, you'll cheer with us in knowing that now, at Minter's, you can get any one of sixteen flavors (only Bassetts, if you please) hand-mixed for you on the spot with any of 22 ingredients (fresh blueberries, strawberries, bananas, and other seasonal fresh fruit, or cookies, or candies). Mixes come in two sizes, small (a heaping scoop), for $1.50, and large (the rough equivalent of half a pint), for $2.25. The future promises a "mixed pie," which will offer a choice of crusts (graham cracker or chocolate cookie), a choice of ice-cream mixtures, and a choice of toppings (gulp!). As if the custom-mixed ice creams weren't enough, owner Ron Brown (above, right) and Virginia Marquez also have a little corner where they sell crockery and an assortment of home-baked goodies. And they even deliver free in their West Village neighborhood for orders over $4. Now when the weather starts to bluster and you find yourself in need of a sugar fix, you won't have to send yourself a Candygram. **—Jordan Schaps**





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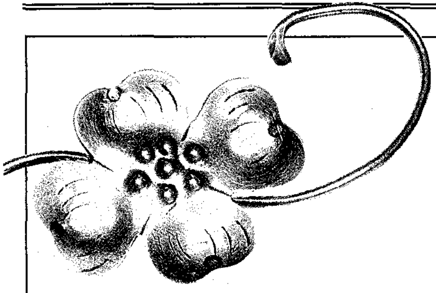
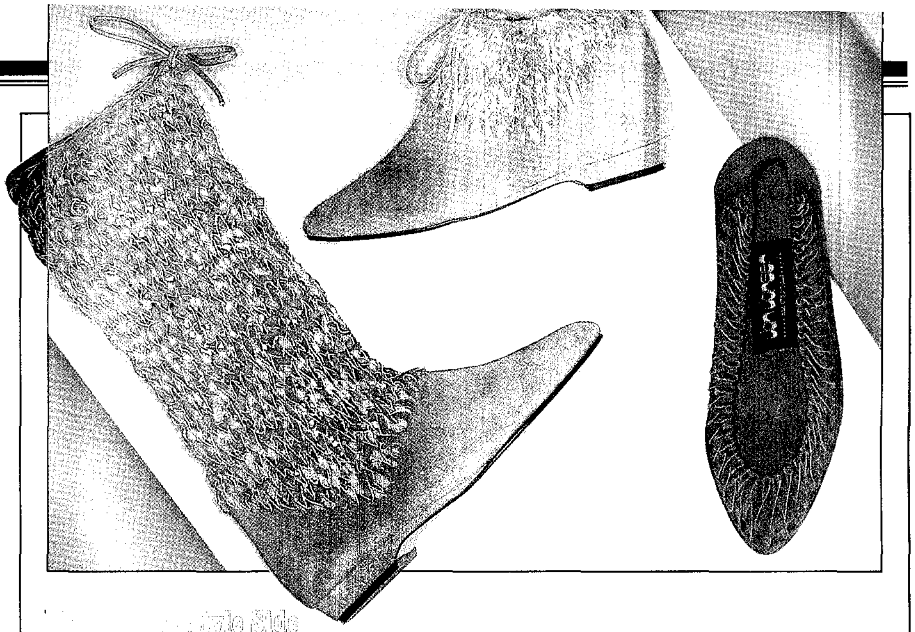


Pin One On

If you've visited North Carolina, you're probably familiar with the silver dogwoods of the late Stuart Nye, the Georg Jensen of the American South. His studio carries on, and last year made brass dogwood, white-pine, and poinsettia ornaments for the White House Christmas tree. Alice SanGermano sells these ornaments, but even better is the very limited collection of older Nye pieces she's put together—pins, bracelets, earrings, cuff links (from about $20 to about $125).

ROOM SERVICE ANTIQUES/*1239 First Avenue, near 67th Street/879-0961*



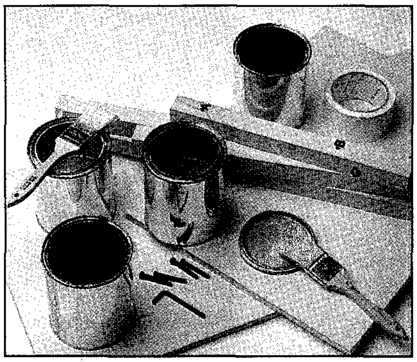
[illegible]yle Side

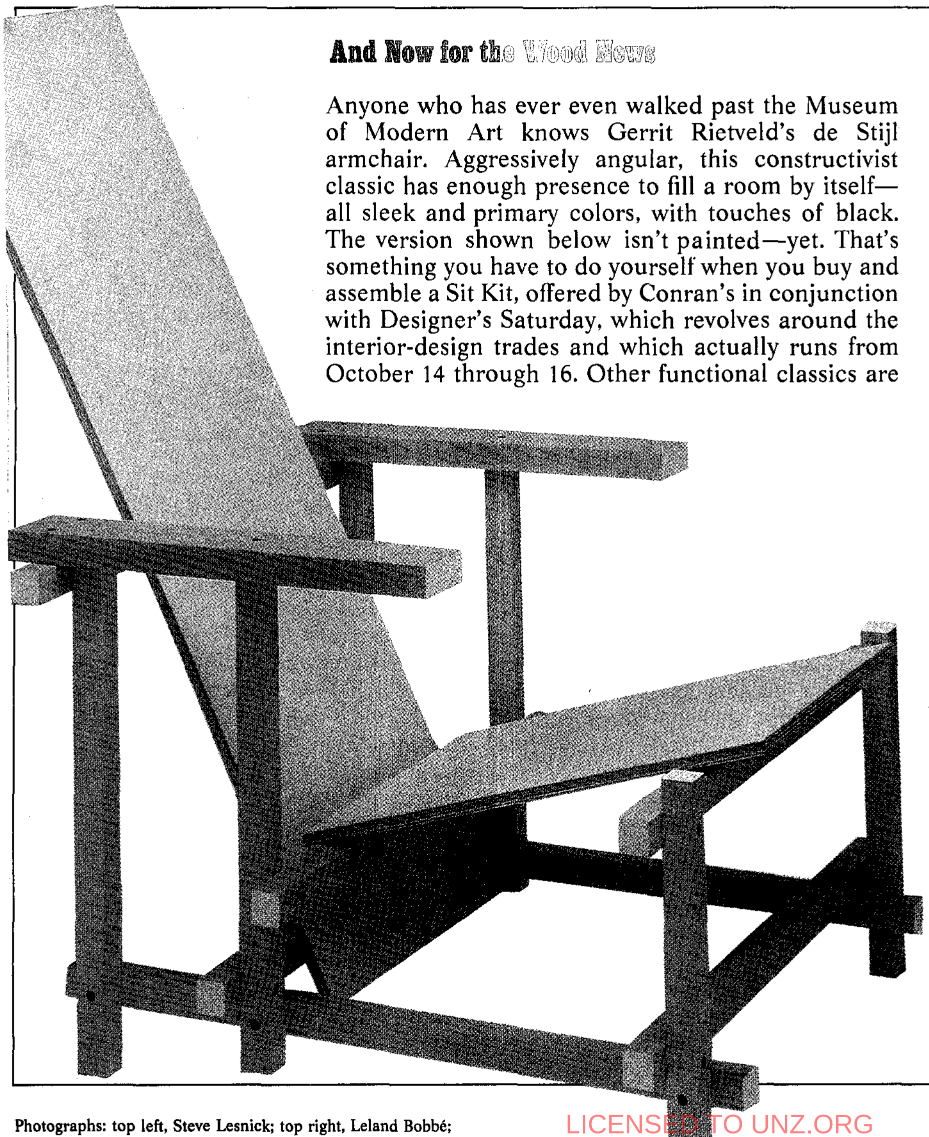
Whether or not this handsome footwear designed by Dutch shoe designer Jan Jansen offers protection against New York's predictably nasty weather, it's sure to sheathe your leg in style and comfort. The hand-knitted suede allows your leg to breathe, and the tie lets you adjust the boot to your calf size—thick or thin. The shoe (around $62), low boot ($98), and high boot ($130) come in these colors, plus black; the shoe, in navy and brown also.

JAN JANSEN SHOES/*Bergdorf Goodman, Bloomingdale's, Nutter (1456 Second Avenue, at 76th Street, 744-2760), and Saks Fifth Avenue (shoes only)*

And Now for the Wood News

Anyone who has ever even walked past the Museum of Modern Art knows Gerrit Rietveld's de Stijl armchair. Aggressively angular, this constructivist classic has enough presence to fill a room by itself—all sleek and primary colors, with touches of black. The version shown below isn't painted—yet. That's something you have to do yourself when you buy and assemble a Sit Kit, offered by Conran's in conjunction with Designer's Saturday, which revolves around the interior-design trades and which actually runs from October 14 through 16. Other functional classics are the subject of *The Wood Chair in America,* both an exhibition and a book outlining the history of sitting around—from Cromwellian joint stools to Harvey Ellis's mission oak to Frank Lloyd Wright's square spindled barrel chair to Ward Bennett's modern turns. Many of the historic chairs that figure so prominently in the history of American chair-making will be on view, collected from craftsmen, antiques dealers, and private collectors around the country.





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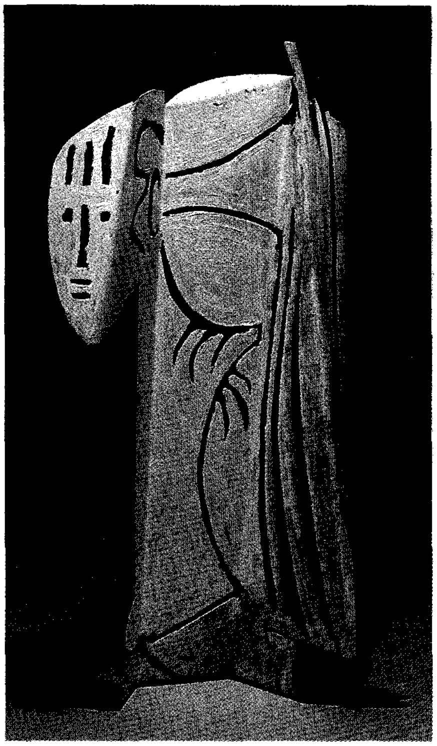
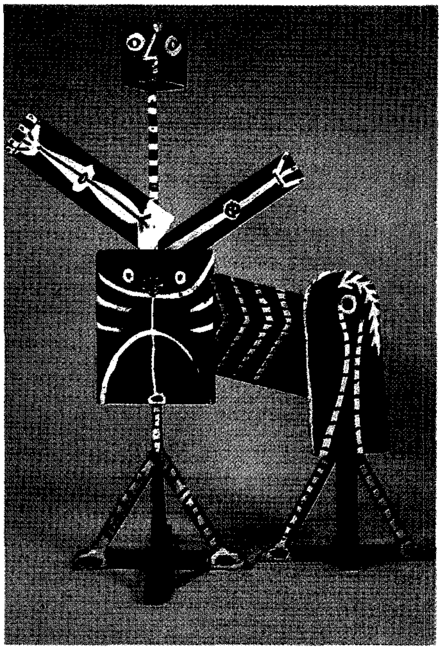
Photographs: top left, Steve Lesnick; top right, Leland Bobbé; bottom and center right, Aaron Rezny.

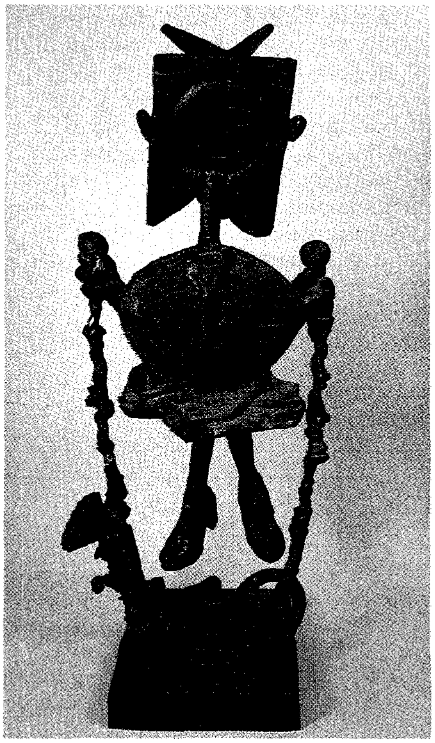
Art/Kay Larson

THE MASTER'S CHOICE

"...Why did Picasso keep his sculptures to himself? Perhaps because he felt they were his most personal creations..."







Nuts, bolts, and chutzpa: *Three pieces from Picasso's seldom seen personal collection currently on view at Pace.*

WHAT REMAINS TO BE SAID ABOUT **Picasso**? Just enough to note, briefly, the exhibition of his sculpture at Pace Gallery. Besides four loans from MOMA, this show presents works that have rarely if ever been seen outside Picasso's studios. Now that the estate has been settled and the Picasso Museum, in Paris, has received the last of what is due it under French inheritance laws, the works going to the heirs—Claude, Paloma, Maya, Marina, and Bernard, in this case—will begin to seep slowly out into the world market.

Why did Picasso keep most of his sculpture to himself? Perhaps he recalled that Iberian and African objects were the inspiration for Cubism; perhaps he felt that the works he slapped together out of bicycle seats, old pots, toy cars, nuts and bolts, and chutzpa were his most idiosyncratic and personal creations. Cubism was a three-dimensional conception of painting to which bits of the world were added, so there is not that great gap between the works on canvas and the actual three-dimensionality of *Femme Debout*, of 1961, a woman cut from drooping planes of steel, or *Centaure*, from 1955, which has the feel of an anthropological prize from New Zealand or Borneo.

Picasso, incidentally, may have been a genius, but the Michael C. Rockefeller Wing at the Metropolitan has convinced me that the headhunters of the Sepik River were the better sculptors. Picasso's achievements in the twentieth century are intellectual, and his influence here is so vast that Robert Rosenblum, in the Pace catalogue, calls the sculptures "roadblocks" that have halted every artist since. But the slit gongs in the Rockefeller Wing (which are huge hollowed-out tree trunks shaped like enormous predatory female bellies and are so terrifying that one can speculate about the psychological reasons that only the most primitive societies are matriarchies) are both formally brilliant *and* emotionally overpowering.

Picasso, whose inspirations draw heavily on the forms of primitive sculpture, also borrowed its capacity for feeling, though this is a side of his work usually ignored by twentieth-century doctrine. I see countless examples these days of sculpture that attempts a similar sort of formal-emotional synthesis. Once again, Picasso and the Sepik River headhunters are the roadblocks. Now that intellectualism is in a bit of a decline, the works of both may well become important again in a way new to our era. (32 East 57th Street, through October 23.)

IN NOVEMBER 1980, TWO ARTISTS QUIETLY set up a video-projection screen in a New York City street-side window, and a second in a storefront in Century City, Los Angeles. For the next three nights, video cameras and microphones aimed at the sidewalk picked up the sights and sounds of each location, which were beamed via microwave signals to a telecommunications satellite. The satellite re-coded them and sent them on to their destination on the other coast. *Hole-in-Space*, the condensation of this encounter, is one of eight videotapes in **"Video and Satellite,"** the Museum of Modern Art's brief roundup of artists' experiments with the earth's "string of pearls"—the 35 commercial satellites now in orbit.

MOMA's show is the first of what may eventually be a trend. There are six sequences of tapes by artists well known and not so well known: Douglas Davis;

Liza Bear and Keith Sonnier; Bear, Michael McClard, and Willoughby Sharp; Joseph Beuys and Nam June Paik (who did a three-part performance with Davis for the 1977 Documenta art fair); and the two artists responsible for *Hole-in-Space,* Kit Galloway and Sherrie Rabinowitz. That list represents the state of the art. Satellite video is a tiny realm populated by a few utopians who dream of colonizing infinite space.

Hole-in-Space is a marvelously straightforward argument about the satellite system's potential for good. Rabinowitz and Galloway made it a point to tell no one at either end how the linkup was achieved or where the picture was coming from. Passersby walking down the street were thus forced to discover for themselves that they were in the midst of a conversation with someone else 3,000 miles away. When spectators realized the nature of their momentary brush with "teleportation," everybody got a little high: Divided families waved babies, a woman kissed the pavement, and both sides of the continent sang "Jingle Bells" together.

"Jingle Bells"? Nobody told us that the actual character of the global village might consist of *Love Boat* reruns lobbed into unwitting Southeast Asian pig farms and rice communes.

Except for Douglas Davis, the artists at MOMA do not address themselves primarily to content. Davis was the first to do a satellite performance (in 1976, from the Houston Astrodome) and has had plenty of time to consider what global metaphors the broadcast system might suggest. His performances are both cohesive artworks and examples of the simultaneous nature of satellite transmission. *Double Entendre,* his most fully realized work, was beamed by satellite last year from the Whitney Museum to the Centre Georges Pompidou, in Paris, and was loaded with rather weighty dualities about love and communication (between two people, who are also the self and its double).

The rest of the works at MOMA date from 1977 or later and are frequently marred by the pretensions common to artists' video: sloppy shooting, sloppy editing, crude equipment, and a penchant for obscurantism. Bear and Sonnier, for instance, founded a public-interest group to force private access to transcontinental satellite channels—soon to be a crucial concern, due to the proliferation of national cable stations. Their tape presents information they have gathered about the issue of public access and describes the bureaucratic foot shuffling that is preventing such access. But to mimic their frustration, two and sometimes three voices overlap on the tape, drowning out information you very much want to hear. (18 West 54th Street, through October 26.) ■

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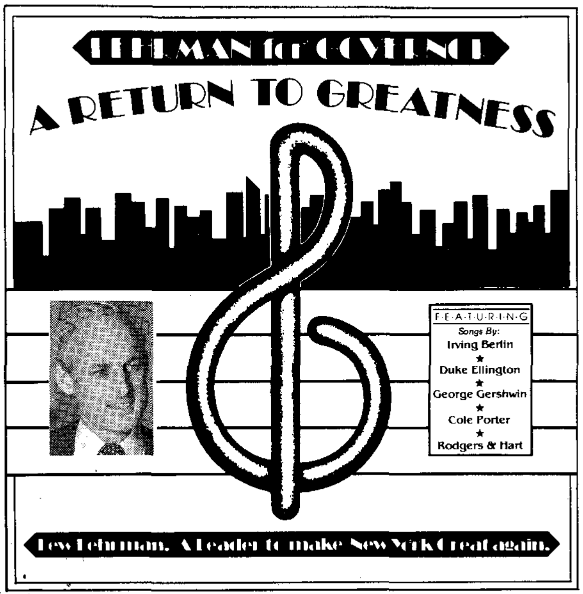

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LOVE AMONG THE PREPPIES

"...A typical Beattie moment—lying on the bed during a snowstorm wondering, 'Should I go to the Laundromat?'..."

The Burning House, *by Ann Beattie. Random House; 256 pages; $12.95.*

HERE ARE SIXTEEN SHORT STORIES—rather, eight short stories and eight things difficult to classify—about people who were sad graduate students in earlier Ann Beattie collections but who now worry about lovers, accidents, and fidelity in Fairfield County and over meals at the Empire Diner.

As always, this author finds the right restaurant and the right clothes (one story simply starts, "My favorite jacket was bought at L. L. Bean") to identify characters who otherwise would merely be Ruth, Andrew, Shelby, Nick, Benton, Ray, Bonnie, Spence, Pammy, Cadby, Milo, Craig, Bradley, Holly, Peter, Ash, Todd, Linda, Jason, Barnes, Eliza, Audrey, Martin, Hugo, B.B., Jake, Laura, Elizabeth. As in: "Benton and Olivia had just arrived in L.A. Nick had gone to the airport to meet them. Olivia said she wasn't feeling well and insisted on getting a cab to the hotel, even though Nick offered to drive her and meet Benton at Allen Tompkins's house later." One goes on thinking if the story's good enough you'll stop and sort these people out. Sometimes you do. Sometimes you don't.

This is a problem with Ann Beattie stories: Not much happens. And I mean not much. In this school of realism, that's essential. When I read Ann Beattie I feel nostalgia for the suburbs and graduate school, for snow in a driveway. I think an Ann Beattie moment is: lying on my bed during a snowstorm in a rented house in Iowa City while two lovers talk in the next room, wondering: "Should I go to the Laundromat? Maybe it's empty now." It is a moment. It is not a big moment. Cheever and Updike have made poetry of such delicate blips on the radar of modern genteel consciousness. Ann Beattie is a video artist. And the sad Wasps who pass before her camera are not the passionate folk in Chekhov who see the discrepancy between their hopeful hearts and the brutal circumstances. No, in these stories car wrecks must lend a tragic note to life in a country where the availability of croissants and cocaine is the really depressing thing. It is as if the subject of *Christina's World* were not on a tawny hillside but in a kitchen filled with herbal tea. Upon this flat, understated surface, any perception, image, crisp line of dialogue stands out with the force of an epiphany, and the last line of a story produces an emotion in the reader because it is the last.

A woman takes a child into the city and meets her lover; sits on a porch remembering a man killed in a car crash; sits pregnant by a pool talking with a bitchy older woman; is visited by the man her husband left her for; discusses her best friend; waits for a man to come home. Children of divorced parents are sprinkled through stories narrated by a woman deserted by her feckless lover; indeed, they often join forces. Is this real life? Perhaps. It is also, for all its Valium, its L. L. Bean jacket whose pocket contains a Hershey's Kiss and an ampule of amyl nitrite, nineteenth-century dolors in modern trappings.

Beattie: *Answering the question "What do men really want?"*

So one must content oneself with the occasional brilliant touch ("We trample ferns I'd avoid if I were walking alone": estranged lovers in the woods) to relieve the drone of stories whose aesthetic credo might well be voiced by one of their narrators, faced with a child who wants to know the meaning of her mother's stories: "The point of the two stories—well, I don't know what the point is, I'm always telling her. That he broke the glass by mistake, and that the cork broke the glass by a miracle. The point is that broken glass is broken glass." This could stand for the entire collection, in fact, were it not for a few stories that force me to eat my words.

The Burning House has four admirable household dramas in which every heretofore annoying technique triumphs. In the superb title story, the wounded and selfish are drawn together in a comedy of manners that actually answers the question Freud is seldom mentioned asking: "What do men really want?" What can one say? When Ann Beattie's bad, she's incomparably tedious. When she's good, she captures the comedy and cruelty of what is really authentic in all her stories: friendship. And the awful pretense of contemporary sensibility is rescued by the old-fashioned skills of the traditional short story. **—A.H.**

Monsignor Quixote, *by Graham Greene. Simon and Schuster; 221 pages; $12.95.*

THERE IS A KIND OF FREETHINKER WHO can't help toying with the idea of the

Andrew Holleran is the author of Dancer From the Dance. *Thomas Powers is the author of* The Man Who Kept the Secrets.

Photograph by Bob Adelman.

church. He is skeptical and emancipated, scornful of superstition, full of respect for "science." But at the same time he is sentimental about "faith." He pretends to envy the simple, unquestioning folk who find peace in the bosom of the church. He is coy with the clergy and hints at the possibility of a late conversion.

In the past few years Graham Greene seems to have fallen into some such pattern, but not with regard to Catholicism. The church that fascinates him is Communism.

This is not unprecedented. Intellectuals have been paying court to Communism since Year One of the Russian Revolution, but the affair has been mostly one-sided. The revolution has gone its own way, and much of its history has been ugly. We need not cite the monstrous crimes of Stalin, the vast Gulag Archipelago, where so many millions have died, the continuing repression of Soviet artists and writers, the brutal imposition of hated regimes in Hungary, Czechoslovakia, and Poland. Greene is ready to forgive all that. Indeed, the fact that there is so much to forgive appears to be the very thing that attracts him.

Stalin's crimes are the subject of much debate in Greene's latest novel, but it is debate relentlessly soft in focus. The monsignor of the title is a simple country priest in a tiny Spanish town, a descendant in spirit, if not in fact, of the hero of Cervantes's novel. His faithful steed, Rocinante, is a tiny, wheezing Seat 600 with just room enough for the good Father (unexpectedly elevated in rank after he befriends an Italian bishop in a Mercedes), plenty of Manchegan wine in back, and his old friend Sancho, the recently defeated Communist mayor of El Toboso. When Quixote's bishop relieves him of his duties, he sets out with his friend in Rocinante on a kind of vacation. Rome and Moscow are both too far, so they head for Madrid and follow their fancy thereafter.

This is a promising situation, and Greene is far too able a novelist to muff it. *Monsignor Quixote* is a gentle fable, sometimes sad and sometimes amusing, filled with sharply drawn characters met along the way, ending on a note of poignance in keeping with its noble predecessor. But at the heart of the book is a running debate of the merits of Communism and Catholicism that takes some strange turns. You might expect Sancho to defend the claims of justice in this world, Quixote the next. What about hungry bellies?, Sancho might ask his friend. What about starving souls?, Quixote might respond. Man has his rights, Sancho might say. God gave them to him, Quixote might counter, and obligations too.

There is nothing of the sort. Greene seems to have only one point in mind: Communism and Catholicism are both great "faiths," and nothing their merely human servants may do can invalidate their central claims. In short, Stalin represents an unfortunate episode, an aberration, an embarrassment to the faith of the party, much as Torquemada is an embarrassment to the faith of the church. "If Stalin had come to me in confession and explained his reasons honestly," says Quixote, "I would have given him perhaps a decade of the rosary to say." He ruminates that "perhaps a true Communist is a sort of priest." He tells Sancho, "It seems to me...that you have more belief in Communism than in the Party."

For his part, Sancho is not apologetic. "A few million dead and Communism is established over nearly half the world," he says. "A small price. One loses more in any war." Later, "You can't trust a Euro-Communist." Finally, "I'm not a Stalinist, but at least you know where you are with them.... The Trappists are the Stalinists of the Church."

If this means anything, it means that the Stalinists are the real Communists, the ones who will go all the way, the omelet-makers who will not think twice about how many eggs they break. There are a great many things one might say about Graham Greene's view of Stalinism, but I can think of only one that he hasn't obviously considered and rejected.

Greene is doubtless right when he suggests that Communism and Catholicism have many similarities as systems of religion. But he seems to confuse their claims in the spiritual realm with their claims as systems of government. Wherever the Catholic church has ruled, it has been a disaster—perhaps not quite on a par with Soviet Communism, but fully bad enough. The two systems are nowhere more alike than in this. From this perspective, Greene's point seems well taken: Let Communism function as a religion. Let it proselytize, educate, inspire, even minister. But, for God's sake, don't let it run the country.

Monsignor Quixote is not a great novel, but Greene is still a great novelist. Despite their sometimes wooden dialogue, Greene's Quixote and his Sancho are real characters. They have a surpassing sweetness and innocence. Both value their friendship more than ideas. So, what, ultimately, is Greene's point? That Communism and Catholicism have common wellsprings? Or that both institutions depend for their survival on the devotion, the innocence, the idealism, the childish willingness to overlook and to forgive of their humble followers? I'm not sure which Graham Greene had in mind when he began, but I think—at any rate, I hope—that on reflection he has chosen the latter. **—T.P.**

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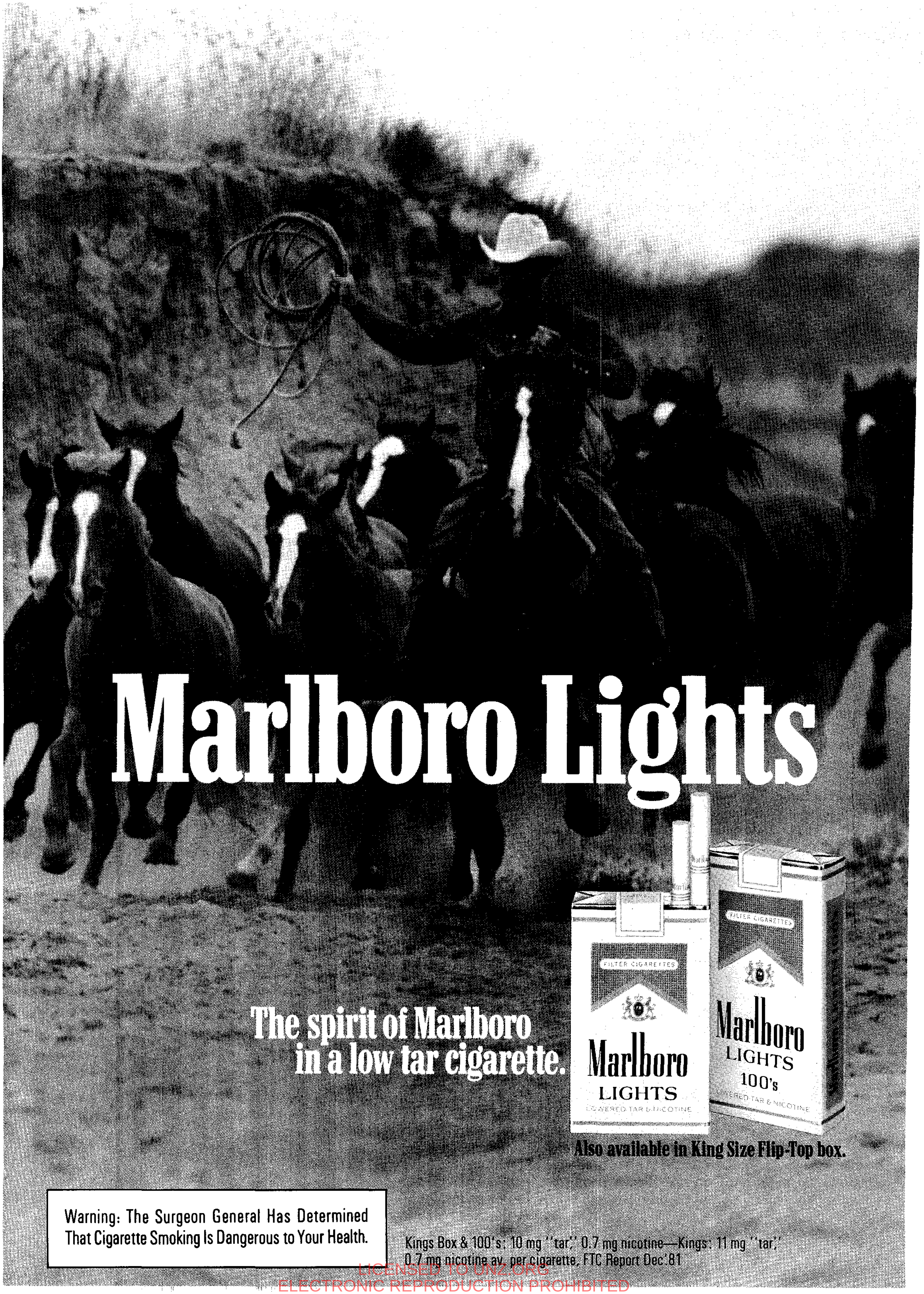
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Music/Peter G. Davis

KEEPING SCORE AT THE CITY OPERA

"...The company seems to be marking time with its old productions while the new ones make only timid statements..."

STILL LICKING ITS WOUNDS AFTER LAST season's drubbing from the critics, the **New York City Opera** gamely presses on. Although the company readily admits that most of its new 1981–82 productions left a lot to be desired, the general feeling around the house is that artistic quality, on a night-to-night basis, continues to maintain a respectable level. That fact, we are told, has been kept a closely guarded secret from the public, since most critics only looked in on the new productions, hurled their brickbats, and ignored the worthier bread-and-butter evenings. To test that theory, I recently spent an instructive five days at the State Theater, attending performances of seven different operas, including the new production of *Alceste*. Here is my chronological box score.

"Medea." One of last spring's least impressive efforts, *Medea* remains much the same despite a slight improvement in the title role. Marisa Galvany's piercing soprano is scarcely a thing of beauty, and her acting consists mainly of evil leers, rolling eyeballs, and conventional stage stalking. Even at that, compared with Grace Bumbry's cosmetic Medea, Galvany at least grappled honestly with the part's ferocious demands and, on her own limited terms, she managed to convey some raw excitement. Rhoda Levine's meandering direction once again produced tensionless and at times downright ludicrous stage situations, while the rest of the singers just barely passed muster. All things considered, this *Medea* is hopeless and should be permanently retired.

"Madama Butterfly." Frank Corsaro's aging *Butterfly* production is still the most sensitive, poignant, and illuminating version of Puccini's tragedy I have ever encountered. Even now, when the fine points have been lost through frequent repetition and personnel changes, the basic strength of the original conception remains, and the current cast is a good one. Judith Haddon's characterization of Butterfly is full of affecting details, but she knows when to pull out the stops and let her voice do the important work. Vinson Cole has to strain a bit as Pinkerton, but he sings elegantly and his lyric tenor often sounds ravishing. Alan Titus portrays an unusually involved Sharpless, the minor figures are all squarely in the picture, and Christopher Keene conducts a throbbing account of the score. *Butterfly* shows the City Opera at its best—a wise choice for the company's *Live From Lincoln Center* telecast on October 20.

"Alceste." Despite a flawed presentation of a problematical work, the company's new production of Gluck's stately opera turned out to be one of the week's more agreeable surprises. *Alceste* is usually revived as an embalmed ritual to mark a milestone in the career of a beloved prima donna. At the Met, the opera served as Kirsten Flagstad's farewell and Eileen Farrell's debut, while Janet Baker recently gave her final Covent Garden performances in the title role. The City Opera's Alceste was Heather Harper, a veteran British soprano who, on the face of it, possesses few vocal qualifications for this taxing music. Although she lacks the thrust, power, and columnar solidity of her predecessors, Harper rose nobly to the occasion with a musically patrician performance that transformed Gluck's self-sacrificing marble statue into a woman of warmth, dignity, and tragic pathos.

Conducting his own edition of the revised French score, Raymond Leppard was the real hero of the evening. When Flagstad and Farrell sang Alceste at the Met, 30 and 20 years ago, respectively, conductors treated the opera as a belated, turgid, proto-Wagnerian epic. Today, we have a better idea of how Gluck should sound, and Leppard came close to the ideal in an orchestral performance that was texturally lucid and rhythmically buoyant, but always deeply expressive. If Brian Macdonald's mannered staging and choreography tended to trivialize the opera, the athletic movements at least made an effort to complement Leppard's airy approach. Not much could be said in favor of Ming Cho Lee's dime-store-Grecian sets, which looked as though they had been designed and built in haste. *Alceste* is virtually a one-character opera, but Jon Garrison (Admète), William Stone (High Priest), and Scott Reeve (Hercule) all had something positive to contribute.

"Tosca." Any operagoer who has seen something approaching 100 *Toscas* over the years would probably be bored to death by such a routine performance. I certainly was. But the ladies on my left enjoyed it thoroughly, and perhaps they were right. For people who seldom get to the opera and need a lower-priced alter-

Alceste: *Musically, a pleasant surprise; visually, not so good.*

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"...As Alceste, Harper turned a marble statue into a woman of warmth..."

native to the Met, this *Tosca* gave value for money inasmuch as the singing, production, and orchestral playing honorably met the basic requirements of a surefire piece. Stephanie Sundine, Michele Molese, and Robert Hale gave the best they had, Vincent LaSelva conducted capably, and Puccini was not disgraced. As a philosophical friend of mine is fond of saying, every day can't be Simchas Torah.

"The Magic Flute." Mozart's ensemble operas might have been written with the City Opera in mind, but this performance never quite jelled. There were many good things—Vinson Cole's suave Tamino, Alan Titus's friendly Papageno, and Elizabeth Hynes's touching Pamina; and even the less impressive performers might have been integrated more convincingly had Jay Lesenger, the director of this revival, made up his mind about the opera. The tone of the evening veered unpredictably from one extreme to the other—children's theater, slick Broadway musical, high camp, grand-opera solemnity, you name it. *The Magic Flute* does contain a bit of everything, but a director should at least aim for coherence and some sort of unity. Charles Wendelken-Wilson's flabby conducting was no help at all.

"Carmen." There must be a curse on the City Opera's *Carmen*. In my long experience with the current production, performances have never risen above the ordinary, and I fled this one after the second act. By then it seemed clear that Susanne Marsee would never get beyond a perfunctory examination of the title role's musical and dramatic possibilities, while Riccardo Calleo's papery tenor sounded even more juiceless than usual. *Carmen* is another prime candidate for retirement, unless some miracle can produce an inspired cast.

"La Traviata." A pleasant, if low-keyed, finale to the week. New a year ago, this *Traviata* looks pretty, sticks to traditional business, and rarely generates much personality. Carol Vaness offered a cautiously sung but sympathetic Violetta, Jon Garrison made a presentable Alfredo, and William Stone handled Germont in a stolidly reliable fashion. The performance risked very little, and I doubt that Verdi meant his opera to appear so harmless.

Looking back over these seven performances, I would say that, yes, the City Opera does function on a respectable level, and seldom more than that. The singers know their roles, the chorus and orchestra are consistently dependable, and the technical crew keeps everything operating smoothly, but even the most modest opera troupe has to meet these rudimentary requirements before it can create some excitement. Sparks of electricity flash only intermittently on the State Theater stage these days. At the moment, the City Opera seems to be marking time with its old productions while mounting new ones that make only timid statements.

Beverly Sills would probably be the first to admit that the buck stops with her. She has already made several sensible decrees that may begin to remedy the situation. The appointment of an artistic supervisor, Christopher Keene, will help, and so will the consolidation of the fall and spring seasons into one unbroken unit beginning next July. A more realistic structuring of the repertoire would also improve matters. Staging seven different operas in five days is sheer lunacy—no other opera house in the world would think of working on such an impossible schedule. The dearth of innovative directors to freshen the standard repertoire and make unfamiliar works look worthy of revival has been another liability. The City Opera has many potentially fine singing actors in almost every category—if only someone would light a fire under them. This fall's new productions have struck a hopeful note. *Hamlet* and *Alceste* may not have been perfect in all respects, but they were superior to last season's novelties, an indication that the Sills regime might at last be finding its way.

What it all boils down to is the general director's own level of taste, imagination, and culture, as well as her concept of what opera is all about and her determination to pursue quality with the ruthlessness of a Diaghilev. As a singer, Sills created her own very personal chemistry through a unique voice, canny instincts, and sheer chutzpa—precious gifts in any performer, but not necessarily the best qualifications for an inspired administrator. Sometimes it seems as if Sills expects that lesser-endowed mortals can automatically march out on stage and deliver the goods with her innate flair. That, and a misplaced sentimental attachment to old colleagues, may well account for many of her questionable artistic decisions over the last two years. Perhaps we will be seeing less of this as Sills puts more distance between her past singing career and the realities of her present job.

Whatever happens, the City Opera has a steep uphill climb ahead in order to rehabilitate its tarnished image. Anyone who cares about opera in New York can only pray that the company makes the grade. ■

Theater/John Simon

MAYHEM IN THE CAT(H)EDRAL

"...*Cats* has players to thrill you, cunning devices to keep your eyeballs rolling, and, finally, too much dazzlement..."

Cats cast: *Scampering, scurrying, scrabbling, and slithering all around you.*

IF YOU LIKE LAVISHNESS, IF YOU LIKE opulence, if you like kitty-litterature at its grandest, **Cats** is surely your thing. The moment you enter the Winter Garden, you are transported into a world of junk sculpture by the cubic yard under a dome of many-colored stars that glitter on and off, viridescent cat's eyes emblazoned on the dark, a Spielbergian flying saucer of colored lights rising slowly above the stage, a semi-abstract townscape backdrop featuring a huge (and soon to be revealed as Jellicle) moon, Andrew Lloyd Webber's brashly sassy overture pouring at you from an invisible orchestra, and from every part of the theater (high and low) cats, cats, cats scampering, scurrying, scrabbling, and slithering across the auditorium and onto the stage (though there is scarcely a difference between those two areas, the whole world being a catwalk).

Somewhere between $5 million and $7 million dollars (we hear) has been spent on creating this ambience that can vie with the Place de la Bastille on July 14 and the carnival in Rio, and, presto magico, the fur is flying. As you know, the words are from the verses of T. S. Eliot, with some additions by two lesser poets, Trevor Nunn, the show's director, and Richard Stilgoe. As you also know, these are mostly Eliot's *Practical Cats* poems, slight but endearing, plus a few similarly whimsical pieces from the *Nachlass*, and the already famous "Memory," concocted from various early poems with some questionable additives. But Nunn, Lloyd Webber, and the rest have molded this material into a semblance of a plot full of Christian esc(h)atology as it might have been preached in the catacombs.

The show has apparently gained in grandeur since its London version, but it has lost one thing: the English accents. That old Tom from St. Louis always strove to out-British the British, and these verses fitted themselves to the British scene and the British tongue. They are somehow less funny with genuine American or fake British accents, though, with one or two exceptions, the New York cast, even when dancing up a cataclysm, manage to enunciate Old Possum's verses with exemplary elocution, and Lloyd Webber and David Cullen have toned down the orchestrations so as not to drown out the words.

And what of the tunes? In his usual fashion, Lloyd Webber has contrived melodies that vary from the catchy to the merely serviceable, from the vaguely Puccinian to the less categorizably derivative, but very much—including even the mercilessly milked hit, "Memory"—purrloined. Never have I had such a yen to hire a private tune detective to track down the provenance of these songs, but mongrels though they be, they manage to work as a score. They blend in with John Napier's splendid scenery and costumes, Gillian Lynne's unspectacular but adequate choreography (particularly as executed by some lightsome, high-flying dancers), David Hersey's endlessly imaginative and show-stopping lighting, and Trevor Nunn's canny and effervescent direction into a delightful albeit trivial *Gesamt*almost*kunstwerk.*

You will enjoy scenic effects to elate you, stage (and auditorium) movement to keep your eyeballs rolling every which way, talented players galore to thrill you (only one obnoxious performance, by Wendy Edmead), and sundry cunning devices to keep you eagerly expectant, with your expectations almost always astonishingly gratified. But there is, finally, too much dazzlement. As (in a chorus from "The Rock") Eliot himself said: "In our rhythm of earthly life we tire of the light." Too much insubstantial smart-aleckiness, too much costly gimcrackery, too many sequined inventions and spangled conceits, and all those orgasms of light all around us—for the first time in my life I found myself agreeing with Jerzy Grotowski's notion of a "poor theater." As on certain jukeboxes of yore you could buy three minutes of silence, I yearned to purchase a square foot of ungimmicked-up austerity.

Cats, Sheridan Morley has written, "is about the possibilities of theater," and with such a caressingly, insinuatingly, ferally feline cast, the pussybilities, at any rate, are limitless. I must single out as my particular favorites Donna King, Harry Groener, Bonnie Simmons, and Stephen Hanan, though there are at least half a dozen others who are scarcely behind them. Betty Buckley, as the aging beauty Grizabella, keeps the pathos within bounds and sings "Memory" (damn it, where was that tune lifted from, anyway?) with commendably understated wistfulness. And Ken Page, as

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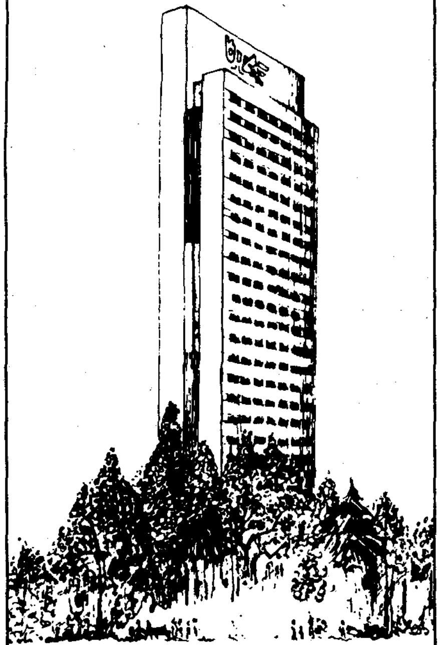

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"...Four of the eleven monologues in *Talking With* have true insight..."

Old Deuteronomy (the song about him is the best in the score), manages to be as massive as Blake's God and is nicely balanced by Timothy Scott's winsomely whirling devil of a Mr. Mistoffelees (consistently misspelled in the program).

There is something for everyone—even dog lovers—in *Cats:* a kind of whiskered Disneyland full of sound and furry. You may justly feel that it is slight and overblown, that it is wasteful (the money spent on it could have kept all the starving cats of China in heavy cream for a century or two) and terribly arch, but you cannot help experiencing surges of childish jubilance, as cleverness after sleek cleverness rubs against your shins.

AT THE MANHATTAN THEATRE CLUB YOU can listen to **Talking With,** eleven monologues for eleven actresses, imported from the Actors Theater of Louisville, staged by its artistic director, Jon Jory, and written by the pseudonymous "Jane Martin." These are vignettes of vastly varying quality, ranging from the mundane to the desperately elucubrated, from the genuinely touching, funny, or horrifying to the banal or unpleasantly artificial. Thus neither the *monologue intérieur* of an actress about to go on (Laura Hicks, and bad) nor the *monologue extérieur* of a crazed actress at an audition (with, by the way, a dignified and real cat in her arms, of whom my companion said it was sedated, though it was the postulant, played by Ellen Tobie with her customary hyperglandular histrionics, that urgently needed sedation) has much to offer by way of fun or enlightenment. The maunderings of a frustrated housewife donning comic costumes (poorly rendered by Penelope Allen) or of a declining old woman who surrounds herself with lamps (handsomely enacted by Anne Pitoniak) carry scant dramatic or psychological conviction.

Other monologues try too hard to be moving, thus the one about a whimsically dying mother as narrated by her daughter (Sally Faye Reit, and mediocre), or to be far-out, thus the one about a woman who bears her sex life on her skin as scars or tattoos (Lynn Milgrim, and skillful, though a bit too Liz Ashleyish). None of these rings true.

But Theresa Merritt is superb as a woman who lives at McDonald's and has evolved a metaphysic about Big Macs—a droll and sweetly affecting notion, nicely developed by the author; Margo Martindale gives a broad but fetching rendition of a rodeo queen hitting the skids—amusing, touching, and spankingly real; Susan Cash is a remarkably authentic blend of plain-folks normality and raving madness as a snake handler; and Lisa Goodman is scarily convincing as a demented baton twirler who has made of twirling a fanatic, repellent religion. The opuscules they are in (though, like the others, not without some unwelcome echoes from one piece to another) have true insight and vitality, and are blessed with performers able to give them maximal life. A very mixed bag, then, this *Talking With,* and not fully theatrical—a monologue will never take the place of dialogue—but, at least, not a totally empty one.

I WAS LUCKY ENOUGH TO ESCAPE MOST of the Beatles hysteria, and luckier yet in finessing *Beatlemania,* but somewhere along the line my luck had to run out and I did catch **Lennon,** a biography with music of John Lennon, conceived and directed *in situ* at Liverpool's Everyman Theatre by its artistic director, Bob Eaton, and importunately imported. This is a venture that serves no valid purpose discernible to the eye or ear.

A near-interminable set of true anecdotes from the life of John Lennon and, to a lesser extent, those around him is interspersed with bits of the songs by Lennon and the other Beatles as played and sung by the cast, each of whom plays a variety of instruments and several roles. Dramatically, nothing is achieved because Eaton never delves beneath the surface, but sticks to recorded facts on which his point of view is doggedly reverential, and does not even select and weight properly. If there is anything that gets conveyed, it is how many three-legged horses Lennon bet on: the Maharishi, Arthur Janov, Timothy Leary, Jerry Rubin. Musically, the result is similarly negligible: snippets of songs—mostly the early and late ones, equally inferior to the better-known middle ones, played and sung spiritedly but less well than by the Beatles.

An unmagical tour that leaves whatever mysteries there may be resolutely undecoded. Except for Dennis Parichy's lighting, there is nothing to look at (dull slide projections on dreary panels; costumes without *brio*), and Eaton's staging is the theatrical equivalent of home movies. In the cast, Robert LuPone and Katherine Borowitz have their solid moments, but only David Patrick Kelly, as the younger John, consistently impresses. As Yoko Ono, Gusti Bogok gives us someone so sweet that a beancake would not melt in her mouth, whereas the real Yoko Ono strikes me as, on the contrary, a Japanese Sylvia Miles. And nary a cat in the show. ■

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IF YOU HAVE A PERSONAL TREASURE you'd like to have professionally appraised, you can have it done by experts and benefit St. Bartholomew's Church to the tune of a modest $5 per piece. For one day only, the celebrated auction house of Phillips will give you *oral* appraisals of jewelry, silver, ceramics, clocks, paintings, antique furniture, dolls, and other collectibles. If your treasure is too big to tote, bring a clear photo of it and record its measurements. *Phillips, 406 East 79th St. (570-4830); Sat. 11 a.m.–5 p.m.; 10/16 only.*

Designer Sale

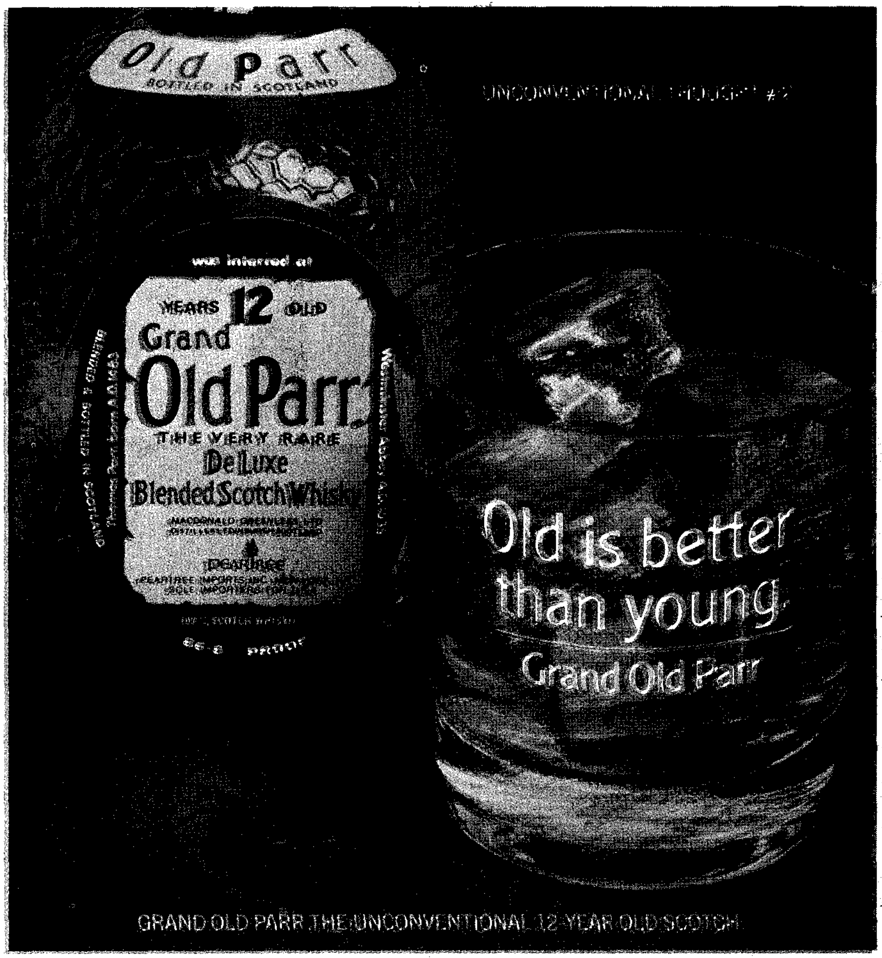
WOMEN WHO LOVE PRETTY CLOTHING will kick themselves if they miss this sale, because the clothes are wonderful and the prices are a steal. This is lingerie of cotton or silk that can be worn out of bed and to parties. A few examples: Byronic deep-ruffled sleep shirts of cotton, retail $110, here $15 ($20 with a ruffle of French lace); middy sleep shirts, retail $110, here $15, and matching bloomers, $15; "Beth" and "Amy" storybook gowns, retail $110 and $130, here $15 and $20; all-cotton petticoats, retail $70, here $10; tuxedo-front nightshirts, retail $120, here $20; a group of lovely lace-and-ribbon-trimmed gowns, retail $150–$200, here $40 and $50, and matching bloomers, retail $80, here $20; a limited quantity of cotton-eyelet "angel" smocks, retail $140, here $50 (plus a few pants to match); "Isadora" group of cotton flannels in a muted plaid (bloomers, retail $60, here $15; ballet gowns, retail $96, here $30; long gowns, retail $120, here $35; ruffled sleep shirts, retail $120, here $40; kimono-sleeved robes, retail $150, here $50). For those of you who

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

love luxurious things: nightshirts, ruffled or tuxedo-front, retail $170, here $60; silk-chiffon gowns, retail $300, here $150, and matching ruffled robes, retail $520, here $260; a small group of French cotton-lace items (strapless gowns, retail $400, here $200; dressing gowns, retail $520, here $260; short strapless gowns, retail $200, here $100; lace bloomers, retail $180, here $90; camisoles and tap pants, retail $80 and $100, here $40 and $50); all-cotton-chambray "French schoolgirl" smocks, retail $110 and $150 (for short and long), here $25 and $40; a few eyelet petticoats, retail $210, here $30. For bargain hunters, racks of as-is samples, returns, seconds, and more, $5, $10, $15, $20, and $25. Checks accepted; no credit cards; all sales final. *Mary Stuart, Inc., 260 West 35th St., seventh floor (947-2899); Mon.–Fri. noon–6 p.m.; through 10/15.*

Showroom Sale

IN THIS PLANT-FILLED LOFT, YOU WILL find beautiful leather garments, both classic and futuristic. The clothing is for women sizes 4–12, and there are a handful of items in men's size medium; all are at wholesale prices and below, and are sold directly by the designer, whose work appears at very well-known uptown outlets. There are also one-of-a-kind samples in sizes 6 and 8. A few examples: leather or suede jeans in butterscotch, beige, or black, retail $250, here $125; calf-velour jeans in ocean green or mauve, here $125; lambskin-chamoisette blazer-skirt suits (with deep kick pleat) in beige or olive green, retail $290 for the jacket, $230 for the skirt, here $225 for both; a few capeskin pantsuits with short-belted, padded-shoulder jacket, retail $950, here $490 (the same jacket with skirt, $440); very soft short jacket of python, retail $1,800, here $900; only one caped full coat, lined in wool, retail $1,300, here $650; a buttery-soft, very full suede skirt, retail $300, here $165; pleated leather pants, retail $490, here $245; last season's suede pants, here $45 ($15 for alterations); suede T-shirts, retail $180, here $75; reversible coyote jackets, here $340 for ones with quilted sleeves, $275 for sleeveless; leather T-shirts with a bright-red inlaid star, big enough for men and larger women, here $145; baggy unisex jumpsuit, retail $850, here $425. For men only: two unusual waist-length shearling jackets, here $395 each; one full-length shearling wrap coat, retail $1,200, here $600; one waist-length capeskin jacket in butterscotch, retail $690, here $345. Also, small accessories and much more. Checks accepted; no credit cards; all sales final. *Horst, 322 Seventh Ave., near 28th St., top floor (868-0947); Mon.–Fri. 10 a.m.–6 p.m. and Sat. noon–6 p.m.; through 10/22.*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A Complete Entertainment Guide for the Week Beginning October 11

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone *ahead and avoid disappointment and rage.*

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Celeste." #2—"The American Friend."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Oct. 11: "La Pointe Courte"; "Ô Saisons, Ô Châteaux"; "Hiroshima, Mon Amour." Oct. 12: "The Rise of a Warlord"; "My Master—My Enemy." Oct. 13: "La Jetée"; "Les Carabiniers"; "Le Bonheur"; "Uncle Yanko." Oct. 14: "Cléo From 5 to 7"; "Woman Answer"; "Bay of the Angels." Oct. 15: "Les Créatures"; "Last Year at Marienbad." Oct. 16-17: "Polyester"; "Multiple Maniacs." Oct. 17: "Mural Murals"; "Documenteur: An Emotion-Picture." **AGEE ROOM**—Thru Oct. 12: "Lili Marleen."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Burden of Dreams." #2—"Tempest."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Oct. 11: "The Wobblies"; "Northern Lights." Oct. 12: "Impostors"; "Casual Relations." Oct. 13-14: "Gal Young 'Un"; "Alambrista." Oct. 15-16: "Rosie the Riveter"; "The Willmar 8"; "Possum Living." Beg. Oct. 17: "The Dozens"; "Joe and Maxi."

9. **ART—8th St. E. of University Pl.** 473-7014. "Return of the Secaucus 7."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Thru Oct. 11: "The Heiress"; "A Place in the Sun." Oct. 12: "A Stolen Life"; "Deception." Oct. 13: "A Star Is Born (1937)"; "Seventh Heaven." Oct. 14: "Valley of the Dolls"; "I Can Get It for You Wholesale." Oct. 15-16: "This Gun for Hire"; "The Glass Key." Oct. 17: "The Country Girl"; "To Catch a Thief."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Oct. 14: "The World According to Garp"; "Personal Best."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Oct. 12: "Creature From the Black Lagoon"; "It Came From Outer Space." Oct. 13-14: "And Now for Something Completely Different"; "Life of Brian." Oct. 15-16: "Dr. Strangelove." Beg. Oct. 17: "Gallipoli"; "The Last Wave."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Oct. 14: "Barbarosa." #2—"Q."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Oct. 14: "Demon Pond." Beg. Oct. 15: "The Devils Playground." #2—"Mephisto." #3—"Chilly Scenes of Winter." #4—Thru Oct. 14: "Xica." Beg. Oct. 15: "Last Tango in Paris."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Oct. 14: "La Cage aux Folles."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Oct. 14: "Richard Pryor Live on the Sunset Strip."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tempest." #2—"Q." #3—"My Favorite Year."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Hey Good Lookin'." #2—"I, the Jury."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Tempest." #2—"Rocky III." #3—"The Road Warrior." #4—"Young Doctors in Love." #5—"Fast Times at Ridgemont High." #6—"Fast Walking."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Amityville II: The Possession." #2—582-5070. "Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Oct. 14: "The Boat." Beg. Oct. 15: "The Slayer."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Goin' All the Way." #2—"Pink Floyd the Wall."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Oct. 14: "Psycho From Texas." Beg. Oct. 15: "The Boat." **EMBASSY 3**—"Poltergeist." **EMBASSY 4**—"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Oct. 11: "Ticket to Heaven"; "Lili Marleen." Oct. 12-13: "Pink Flamingos"; "Female Trouble." Oct. 14-16: "2001: A Space Odyssey"; "Alien." Beg. Oct. 17: "Fellini Satyricon"; "Fellini's Roma." #2—Thru Oct. 14: "The World According to Garp"; "Deathtrap."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Q." #2—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "The Slayer."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Bambi."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Aida."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yes, Giorgio."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "La Cage aux Folles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Oct. 11: "Blood of a Poet"; "Les Enfants Terribles." Oct. 12: "The Wild Child"; "Shoot the Piano Player." Oct. 13: "Closely Watched Trains"; "Montenegro." Oct. 14-16: "Jules and Jim"; "The 400 Blows." Oct. 17: "Ivan the Terrible (1977)"; "Boris Godunov."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Moonlighting."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "L'Adolescente"; "Crac."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Oct. 11: "Everything You Always Wanted to Know About Sex"; "Bananas." Oct. 12: "Sleeper"; "Love and Death." Oct. 13-14: "Interiors"; "Stardust Memories." Opening Oct. 15: "Love Child."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "I, the Jury." Closed Oct. 15.

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *Opening Oct. 11: "Fitzcarraldo."*

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Oct. 13: "Last Tango in Paris." Opening Oct. 14: "The Mango Tree."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Chosen." #2—"Le Beau Mariage."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Lookin' to Get Out." **CORONET**—"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Program unavailable.

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Tex." **CINEMA II**—753-0774. "Yol."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Goin' All the Way." #2—832-2720. "Q."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Oct. 14: "The World According to Garp." Opening Oct. 15: "Love Child."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tempest." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "My Favorite Year."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Oct. 14: "Diner."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Q."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Amityville II: The Possession." #2—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru Oct. 14: "Rocky III."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"I, the Jury." #2—"The Boat."

61st Street & Above
West Side

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85. PARAMOUNT—B'way at 61st St. 247-5070. "My Favorite Year."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Lola." #2—"My Dinner With Andre." #3—"Gregory's Girl."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Oct. 12: "Le Beau Mariage." Opening Oct. 13: "Veronika Voss." #2—Thru Oct. 12: "Chan is Missing." Beg. Oct. 13: "Le Beau Mariage."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Oct. 11: "Flesh and the Devil"; "Grand Hotel." Oct. 12-13: "Stromboli"; "Voyage in Italy." Oct. 14-16: "Anna Christie"; "Susan Lenox: Her Fall and Rise." Beg. Oct. 17: "Conquest"; "The Kiss."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Chilly Scenes of Winter." #2—"Siberiade."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Q." #2—"The Boat." #3—"Tempest." #4—"The Chosen."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Last Tango in Paris"; "The Passenger." #2—"Mephisto."

95. THALIA—95th St. W. of B'way. 222-3370. Oct. 11: "Five Easy Pieces"; "The Last Detail." Oct. 12: "Gates of Paris"; "Love and the French Woman"; "Boule de Suif." Oct. 13: "Room at the Top"; "Life at the Top." Oct. 14: "The Golden Age of Second Avenue"; "Hester Street." Oct. 15-16: "My Brilliant Career"; "The Last Wave." Oct. 16: "The Lady Vanishes (1938)"; "The 39 Steps (1935)."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Oct. 11: "Day for Night"; "The Woman Next Door." Oct. 12: "Laura"; "Touch of Evil." Oct. 13: "Sandra"; "Vanina Vanini." Oct. 14: "Rebel Without a Cause"; "East of Eden." Oct. 15: "The Last Waltz"; "Gimme Shelter." Oct. 16: "A Night at the Opera"; "A Day at the Races." Oct. 17: "Dr. No"; "From Russia With Love."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru Oct. 14: "Chariots of Fire"; "Personal Best." Beg. Oct. 15: "Concrete Jungle." #2—Thru Oct. 14: "The World According to Garp"; "Deathtrap." Beg. Oct. 15 (tent.): "Xica." #3—Thru Oct. 14: "The Road Warrior"; "Sharky's Machine." #4—"Q."

99. ALPINE—Dyckman St. at B'way. 567-3587. "The World According to Garp."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Free with museum adm. Thru Dec. 19: Sat.-Sun., 3 p.m.: Postminimalist Video.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax—496-0900. Free with museum adm. Oct. 17, 1 p.m.: "Lucia" (1969), Part 3, by Humberto Solas. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; members $3. Films from Korea. Oct. 14, 8 p.m.: "Peemak" (1981) by Dooyong Lee. Oct. 15, 8 p.m.: "Gaetmaul" (1965) by Sooyong Kim.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Oct. 15, 7:30 p.m.: "The Conquering Power"

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(1921) by Rex Ingram, & "Son of the Sheik" (1926) by George Fitzmaurice, both with Rudolph Valentino. Oct. 16, 7:30 p.m.: "Camille" (1921) by Alla Nazimova, & "The Four Horseman of the Apocalypse" (1921), both with Valentino.

BAHA'I CENTER—53 E. 11th St. 674-8998. Adm. $1; senior citizens 50c; children free. Oct. 16, 7:30 p.m.: "The Ox-Bow Incident" (1943) by William Wellman, with Henry Fonda.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $1.50. Oct. 14, 8 p.m.: "Rotunda" by John Dunkley-Smith, "While Revolved" & "World in Focus" by Vincent Grenier, "Cinefuge" & "Down on Me" by John Porter, "#3" by Ellen Gaine, & "Noblesse Oblige" by Warren Sonbert. Oct. 15, 8 p.m.: "City Edition" by Alan Berliner, & "The Adventures of the Exquisite Corpse, Part III, Charmed Particles" by Andrew Noren. Oct. 16, 8 p.m.: "In the Bag" by Amy Taubin, "Splits" by Leandro Katz, "Deutschland Spiegel" by Sharon Couzin, "Letters to Dad" by Scott B & Beth B, & "The Broken Rule" by Ericka Beckman. Oct. 17, 8 p.m.: "Fuji," "77" & "LMNO" by Robert Breer, "Crisis in Utopia" by Ken Ross, & "Pictures of the Lost Word" by Klaus Wyborny.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Family Flicks: Adm. $12 per family. Oct. 16, 1 p.m.: "Whazzat" & "What on Earth."

FILMS CHARAS—La Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Oct. 12: 8 p.m.: "Vampyr" (1932) by Carl Dreyer, & "GMP" (1981) by Jan Peterson.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Oct. 13, 1, 3, 6 & 8:30 p.m.: "Le Crime de Monsieur Lange" (1935) by Jean Renoir. Adm. $5; members, senior citizens & students $3: Hommage to Georges Méliès. 17 short films (1898-1908).

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Nov. 14: Tue.-Thu., 12-2, 3-6 & 7-8 p.m., Fri.-Sun., 12-2, 3-4 & 5-6 p.m.: "Voyages of Self-Discovery" (1972) by Bruce Davidson; Tue.-Thu., 2 & 6 p.m., Fri.-Sun., 2 & 4 p.m.: "Living Off the Land" (1970) & "Isaac Singer's Nightmare and Mrs. Pupko's Beard" (1976) by Davidson.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Oct. 13, 7:30 p.m.: "Ohayo" (1959). Oct. 15, 7 p.m.: "I Was Born but..." (1932) & "An Autumn Afternoon" (1962).

THE KITCHEN—484 Broome St. 925-3615. Adm. $3; members $2. Oct. 11-17, 8 p.m., Oct. 16-17, 2 p.m.: Return/Jump: A Video Retrospective. Thru Oct. 30: Tue.-Sat., 1-6 p.m.: Video by Herbert Wentscher & Ko Nakajima, & Video/Music New Orleans.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Oct. 12, 1 p.m., Oct. 16, 2 p.m.: "Rodin: The Gates of Hell" (1982) by Iris Cantor & David Saxon.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Oct. 30: Hitchcock by Hitchcock: A retrospective of television films directed by Alfred Hitchcock.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Oct. 26: Video and Satellite.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Oct. 11, 7:30 & 9:45 p.m.: "True Confessions" (1981) by Ulu Grosbard, with Robert De Niro & Robert Duvall. Oct. 12, 8 p.m.: "The Seventh Seal" (1956) by Ingmar Bergman. Oct. 13, 8 p.m.: Homage to Georges Méliès. Oct. 14, 7:30 p.m.: "Touch of Evil" (1958) by Orson Welles, with Charlton Heston; 8 p.m.: "The Medium" (1951) by Gian-Carlo Menotti. Oct. 15-16, 8 & 10:30 p.m.: "Without Anesthesia" (1978) by Andrzej Wajda. Oct. 17, 7 p.m.: "Memories of Berlin: The Twilight of Weimar Culture" (1977) by Gary Conklin; 8:30 p.m.: "Pandora's Box" (1928) by G.W. Pabst, with Louise Brooks.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Oct. 12, 12 noon: "The White Sheik" (1954) by Federico Fellini, & "Honeymoon Hotel" (1971) by Tony Ganz & Rhody Streeter; 2:30 p.m. "Kiss of Death" (1971) & "Part of Your Loving" (1977) by Tony de Nonno, "Song of Roland" (1975) by Richard Tomkins, "La Dolce Festa" (1977) by Kathleen Dowdey, & "Italianamerican" by Martin Scorsese. Oct. 14, 12 noon: "The Life and Times of Rosie the Riveter" (1981) by Connie Fields, "The Power Pinch: Sexual Harassment in the Workplace," & "Pretend You're Wearing a Barrel."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Tue.-Sun., 7 & 9:30 p.m., Fri.-Sun., 4:30 p.m.: "Morning Mist" (1980) by Lauro Antonio. Sat.-Sun., 2 p.m. (free): "Edge of Survival" (1981) by Leigh Wharton.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Oct. 16, 2:30 p.m.: "The Day the Earth Stood Still" (1951) by Robert Wise.

RADIO CITY MUSIC HALL—Sixth Ave. at 50th St. 246-4600. Tickets ($10-$15) available at Radio City Music Hall Box Office, Chargit, or all Ticketron outlets. Oct. 14-16, 7:30 p.m., & Oct. 17, 2:30 p.m.: "Napoleon" (1927) by Abel Gance.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Oct. 23, 7 & 9 p.m.: "Every Man for Himself" (1980) by Jean-Luc Godard, with Isabelle Huppert. Oct. 24, 2 p.m.: "The Court Jester" (1954) by Norman Panama & Melvin Frank, with Danny Kaye.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Oct. 24: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m. (running continuously): "Drive-In: Second Feature" (1982) by Roger Welch.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"E.T. the Extra-Terrestrial." #2—"Q."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"My Favorite Year." #2—Thru Oct. 14: "The Boat."

105. DALE—W. 231st St. at B'way. 884-5300. "Q."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle." #2—"Q." #3—"I, the Jury." #4—"E.T. the Extra-Terrestrial."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Amityville II: The Possession." #2—"An Officer and a Gentleman."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "My Favorite Year."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"My Favorite Year." #2—Tent.: "Satan's Mistress."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"My Favorite Year." #2—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "Concrete Jungle." #3—"Pink Floyd the Wall." #4—"Q." #5—Thru Oct. 14: "E.T. the Extra-Terrestrial."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"I, the Jury." #2—"Amityville II: The Possession."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"I, the Jury." #2—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru Oct. 14: "Psycho From Texas." Beg. Oct. 15: "Young Doctors in Love."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"An Officer and a Gentleman." #2—"Yes, Giorgio."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Q." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial." #4—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "The Slayer."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru Oct. 14: "The World According to Garp." Beg. Oct. 15: "Fast Times at Ridgemont High."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"My Favorite Year." #2—"Q." #3—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "The Slayer." #4—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Gregory's Girl." #2—"My Favorite Year."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—"I, the Jury." #2—"E.T. the Extra-Terrestrial." #3—"Q."

213. COBBLE HILL—CINEMA—Court St. at Butler. 596-9113. #1—Thru Oct. 14: "The World According to Garp." #2—Thru Oct. 12: "Manhattan"; "Interiors." Oct. 13-14: "Bananas"; "Sleeper." Oct. 15-16: "Love and Death"; "Annie Hall." Beg. Oct. 17: "Everything You Always Wanted to Know About Sex"; "Bananas."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "E.T. the Extra-Terrestrial."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"An Officer and a Gentleman." #2—"Tempest."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "My Favorite Year." **SOUTH**—"Yes, Giorgio."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Oct. 14: "Goin' All the Way"; "History of the World Part I." Beg. Oct. 15: "Concrete Jungle."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "An Officer and a Gentleman."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "The World According to Garp."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "Pink Floyd the Wall."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Q." #2—"Goin' All the Way." #3—"I, the Jury." #4—"The Chosen."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Oct. 12: "Rocky III." Beg. Oct. 13: "Young Doctors in Love."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Oct. 14: "The World According to Garp." #2—Thru Oct. 14: "Last Tango in Paris"; "Midnight Cowboy."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Oct. 14: "Satan's Mistress." #2—Thru Oct. 14: "Bambi." Beg. Oct. 15: "Concrete Jungle."

303. NEW DORP—HYLAN— 351-6601. #1—"Q." #2—"An Officer and a Gentleman."

304. NEW DORP—LANE— 351-2110. Thru Oct. 14: "Amityville II: The Possession."

305. NEW DORP—RAE— 979-0444. #1—"Pink Floyd the Wall." #2—"My Favorite Year."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Goin' All the Way"; "Giselle." #2—"I, the Jury."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"E.T. the Extra-Terrestrial." #2—"Q."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Yes, Giorgio."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"E.T. the Extra-Terrestrial." #2—"My Favorite Year." #3—"Q." #4—Thru Oct. 14: "Amityville II: The Possession." Beg. Oct. 15: "Concrete Jungle."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Q." #2—"Tempest."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"E.T. the Extra-Terrestrial." #2—"Yes, Giorgio." #3—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "Concrete Jungle." #4—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "The Slayer."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Amityville II: The Possession." #2—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Oct. 14: "Amityville II: The Possession." Beg. Oct. 15: "The Slayer." #2—Thru Oct. 14: "Goin' All the Way."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Q." #2—Thru Oct. 14: "An Officer and a Gentleman." Beg. Oct. 15: "The Slayer." #3—"I, the Jury."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Satan's Mistress." #2—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle." #3—"Amityville II: The Possession."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"My Favorite Year." #2—"E.T. the Extra-Terrestrial." #3—"Pink Floyd the Wall." #4—Thru Oct. 14: "Bambi." Beg. Oct. 15: "Concrete Jungle."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "The Chosen."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Oct. 14: "The World According to Garp."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1 & #2—"I, the Jury."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"My Favorite Year." #2—"Gregory's Girl."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "An Officer and a Gentleman."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Q." #2—"E.T. the Extra-Terrestrial." #3—"Yes, Giorgio." #4—Thru Oct. 14: "Pink Floyd the Wall." Beg. Oct. 15: "Concrete Jungle."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "I, the Jury."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Amityville II: The Possession." #2—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "Concrete Jungle." #3—"An Officer and a Gentleman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"E.T. the Extra-Terrestrial." #2—"Q." #3—"I, the Jury."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Oct. 14: "The World According to Garp." Beg. Oct. 15: "Author! Author!"; "I Ought to Be in Pictures."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Oct. 14: "Diner." Beg. Oct. 15: "The Boat."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Oct. 14: "The World According to Garp"; "Paternity."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Q." #2—Thru Oct. 14: "Goin' All the Way"; "Satan's Mistress." Beg. Oct. 15: "Concrete Jungle."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Oct. 14: "Rocky III." Beg. Oct. 15: "Poltergeist."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Oct. 14: "The World According to Garp." Beg. Oct. 15: "Concrete Jungle." #2—"Q."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip"; "Goin' All the Way." Beg. Oct. 15: "The Slayer." #2—"Satan's Mistress."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Oct. 14: "Goin' All the Way."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. Thru Oct. 14: "Tempest." Beg. Oct. 15: "The Slayer."

501. BALDWIN—RKO— 223-9230. "The Boat."

502. BELLEROSE—RKO— 775-1351. Thru Oct. 12: "Rocky III." Beg. Oct. 13: "Young Doctors in Love."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Oct. 14: "The Boat." Beg. Oct. 15: "Concrete Jungle." #2—Thru Oct. 14: "Goin' All the Way."

504. BELLMORE—THE MOVIES— 785-3032. "The World According to Garp."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle." #2—"The World According to Garp."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Q." #2—"E.T. the Extra-Terrestrial." #3—Thru Oct. 14: "Fast Times at Ridgemont High." Beg. Oct. 15: "The Slayer." #4—"Yes, Giorgio."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—"The World According to Garp." #2—Thru Oct. 14: "The Boat."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. "The World According to Garp."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"I, the Jury." #2—Thru Oct. 14: "Satan's Mistress."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—"My Favorite Year."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Boat."

523. GREAT NECK—SQUIRE— 466-2020. "My Favorite Year."

524. HEWLETT—RKO— 791-6768. Thru Oct. 12: "Rocky III." Beg. Oct. 13: "Young Doctors in Love."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Q." #2—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "I, the Jury." **SOUTH**—"E.T. the Extra-Terrestrial."

529. LAWRENCE—RKO— 371-0203. #1—Thru Oct. 14: "Satan's Mistress"; "Psycho From Texas." Beg. Oct. 15: "The Slayer." #2—Thru Oct. 14: "Bambi." Beg. Oct. 15: "Concrete Jungle." #3—"An Officer and a Gentleman."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Oct. 14: "Diner"; "The French Lieutenant's Woman." Beg. Oct. 15: "The World According to Garp"; "Deathtrap."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"Lookin' to Get Out." #3—"Amityville II: The Possession." #4—"Tempest."

532. LONG BEACH—LIDO— 432-0056. "The World According to Garp."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"My Favorite Year." #2—"E.T. the Extra-Terrestrial." #3— Tent.: "Fast Times at Ridgemont High." #4—"Gregory's Girl."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Oct. 14 (tent.): "Garde à Vue."

535. MALVERNE—TWIN— 599-6966. #1—"The World According to Garp." #2—Thru Oct. 14: "A Midsummer Night's Sex Comedy." Beg. Oct. 15: "The Boat."

536. MANHASSET—MANHASSET— 627-7887. #1—"I, the Jury." #2—"Gregory's Girl." #3—"E.T. the Extra-Terrestrial."

537. MANHASSET—RKO CINEMA— 627-1300. Thru Oct. 14: "The Chosen." Beg. Oct. 15 (tent.): "Lola."

540. MASSAPEQUA—PEQUA— 799-6464. "An Officer and a Gentleman."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "The Slayer." #2—"My Favorite Year." #3—"Q." #4—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "Concrete Jungle." #5—"I, the Jury." #6—Tent.: "I, the Jury." #7—Tent.: "Fast Times at Ridgemont High."

542. MERRICK—GABLES— 546-0734. Thru Oct. 14: "Rocky III." Beg. Oct. 15: "The World According to Garp."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "The World According to Garp."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "Q."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Oct. 14: "Goin' All the Way." #2—Thru Oct. 14: "The World According to Garp."

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548. OLD BETHPAGE—CINE CAPRI— 752-1610. "The World According to Garp."

549. OYSTER BAY—MOVIES— 922-0333. #1—"The World According to Garp." #2—"The Boat."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Boat." #2—"Goin' All the Way."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Oct. 12: "Rocky III." Beg. Oct. 13: "Young Doctors in Love."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"The Chosen." #2—"Satan's Mistress."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Q." #2—"Goin' All the Way." #3—Thru Oct. 14: "The Boat." Beg. Oct. 15: "The Slayer."

555. PORT WASHINGTON—SANDS POINT— 883-5074. "The World According to Garp."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "I, the Jury."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"The Chosen." #2—"Q."

559. ROSLYN—ROSLYN— 621-8488. #1—"Tempest." #2—"Mephisto."

561. SYOSSET—SYOSSET— 921-5810. "Pink Floyd the Wall."

562. SYOSSET—UA CINEMA 150— 364-0700. "My Favorite Year."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Yes, Giorgio."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"I, the Jury." #2—"Pink Floyd the Wall." #3—"My Favorite Year." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"Q." #7—"Satan's Mistress." #8—"Amityville II: The Possession." #6—"Lookin' to Get Out." #7—"Goin' All the Way." #8—"Richard Pryor Live on the Sunset Strip"; "Things Are Tough All Over."

568. VALLEY STREAM—VALLEY STREAM— 825-8371. Program unavailable.

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Tent.: "Poltergeist." #2—Tent.: "Rocky III."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Oct. 14: "Pink Floyd the Wall." Beg. Oct. 15 (tent.): "The Slayer." #2—"Q." #3—Thru Oct. 14: "An Officer and a Gentleman." Beg. Oct. 15: "Concrete Jungle."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Oct. 14: "The World According to Garp." #2—Thru Oct. 14: "The Boat."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—Thru Oct. 14: "Bambi." Beg. Oct. 15: "Concrete Jungle." #2—"Satan's Mistress."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip"; "Things Are Tough All Over." Beg. Oct. 15: "The Slayer." #2—"I, the Jury."

603. BABYLON—SOUTH BAY— 587-7676. #1—"An Officer and a Gentleman." #2—"Yes, Giorgio." #3—Thru Oct. 14: "Fast Times at Ridgemont High."

604. BAY SHORE—CINEMA— 665-1722. "My Favorite Year."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Amityville II: The Possession." #2—"Q."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—Tent.: "Pink Floyd the Wall." #2—Tent.: "Goin' All the Way."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Oct. 14: "The Best Little Whorehouse in Texas." Beg. Oct. 15: "Night Shift."

612. CENTER MORICHES—CENTER— 878-2100. Thru Oct. 14: "The World According to Garp."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Oct. 14: "Bambi."

616. COMMACK—MAYFAIR— 543-0707. "My Favorite Year."

617. COMMACK—RKO— 499-4545. #1—"Pink Floyd the Wall." #2—"I, the Jury."

619. CORAM—CORAM— 698-7200. Thru Oct. 14: "The World According to Garp." Beg. Oct. 15: "The Boat."

621. CORAM—PINE— 698-6442. #1—"My Favorite Year." #2—"Q."

622. DEER PARK—DEER PARK— 667-2440. Thru Oct. 14: "The World According to Garp."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Q." #2—"My Favorite Year." #3—"An Officer and a Gentleman." #4—Thru Oct. 14: "I, the Jury." #5—Thru Oct. 15: "Yes, Giorgio." #6—"E.T. the Extra-Terrestrial."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Yes, Giorgio."

627. EAST SETAUKET—RKO FOX— 473-2400. "I, the Jury."

628. ELWOOD—ELWOOD— 499-7800. #1—"An Officer and a Gentleman." #2—Thru Oct. 14: "The Road Warrior."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "The Slayer." #2—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle."

630. GREENPORT—GREENPORT— 477-0500. Thru Oct. 14: "The Best Little Whorehouse in Texas." Beg. Oct. 15: "Tempest."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Oct. 14: "The Boat." Beg. Oct. 15: "Concrete Jungle."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Q." #2—"I, the Jury." #3—"Richard Pryor Live on the Sunset Strip"; "Things Are Tough All Over." #4—"Goin' All the Way."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "E.T. the Extra-Terrestrial."

634. HUNTINGTON—RKO YORK— 421-3911. "Bambi."

635. ISLIP—ISLIP— 581-5200. #1—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle." #2—Thru Oct. 14: "Fast Times at Ridgemont High." #3—Thru Oct. 14: "The World According to Garp."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Oct. 14: "The World According to Garp."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "My Favorite Year."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Oct. 14: "The World According to Garp."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Oct. 14: "The World According To Garp." Beg. Oct. 15: "The Best Little Whorehouse in Texas."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Oct. 14: "Pink Floyd the Wall." #2—Thru Oct. 14: "Fast Times at Ridgemont High." #3—Thru Oct. 14: "On Golden Pond."

641. MONTAUK—THE MOVIES— 668-2393. Program unavailable.

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Q." **OUTDOOR**—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "The Slayer."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Pink Floyd the Wall." #2—Thru Oct. 14: "Satan's Mistress."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Oct. 14: "The World According to Garp." Beg. Oct. 15: "The Best Little Whorehouse in Texas."

645. OAKDALE—OAKDALE— 589-8118. Thru Oct. 14: "The Best Little Whorehouse in Texas." Beg. Oct. 15: "The World According to Garp."

648. PATCHOGUE—PATCHOGUE— 475-0601. "An Officer and a Gentleman."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Richard Pryor Live on the Sunset Strip"; "Things Are Tough All Over." #2—"E.T. the Extra-Terrestrial."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "I, the Jury." **OUTDOOR—** Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "Concrete Jungle."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Q." #2—"My Favorite Year."

653. PORT JEFFERSON—MINI EAST— 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST**—"Pink Floyd the Wall."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Oct. 12: "Rocky III." Beg. Oct. 13: "Young Doctors in Love."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Oct. 14: "The World According to Garp."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Oct. 14: "La Cage aux Folles." Beg. Oct. 15 (tent.): "Blood Wedding."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Oct. 14: "My Dinner With Andre." #2—Thru Oct. 14: "The World According to Garp." #3—Thru Oct. 14: "Goin' All the Way."

660. SHIRLEY—TWIN— 281-3301. #1—Thru Oct. 14: "The World According to Garp." #2—Thru Oct. 14: "Satan's Mistress."

662. SMITHTOWN—SMITHTOWN— 265-1551. "E.T. the Extra-Terrestrial."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Oct. 14: "Yes, Giorgio." Beg. Oct. 15: "My Favorite Year." #2—Thru Oct. 14: "Gregory's Girl."

664. STONY BROOK—LOEWS— 751-2300. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession." #3—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Oct. 14: "The Road Warrior." #2—Thru Oct. 14: "The World According to Garp."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Oct. 14: "My Dinner With Andre." Beg. Oct. 15: "Pink Floyd the Wall."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Oct. 14: "Tempest." Beg. Oct. 15: "Gregory's Girl."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "Yes, Giorgio."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "An Officer and a Gentleman."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"My Favorite Year." #2—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15 (tent.): "Concrete Jungle." #3—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "The Slayer."

703. CROSS RIVER—CROSS RIVER— 763-8811. Program unavailable.

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—"The Chosen." #2—"Gregory's Girl."

706. HARTSDALE—CINEMA— 428-2200. #1—"I, the Jury." #2—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip." #3—"An Officer and a Gentleman." #4—Thru Oct. 14: "The Boat."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Yes, Giorgio."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—"E.T. the Extra-Terrestrial." #2—"Q." #3—"I, the Jury." #4—Thru Oct. 14: "The Chosen." Beg. Oct. 15 (tent.): "The Slayer."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"I, the Jury." #2—"The Boat."

710. MOUNT VERNON—PARKWAY— 664-3311. "The World According to Garp."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Amityville II: The Possession." #2—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"An Officer and a Gentleman." #2—"I, the Jury." #3—"Q." #4—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle." #5—Thru Oct. 14: "E.T. the Extra-Terrestrial." Beg. Oct. 15: "The Slayer."

715. NEW ROCHELLE—TOWN— 632-4000. "My Favorite Year."

716. OSSINING—ARCADIAN— 941-5200. #1—"An Officer and a Gentleman." #2—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip."

717. PEEKSKILL—BEACH— 737-6262. #1—"Pink Floyd the Wall." #2—Thru Oct. 14: "Amityville II: The Possession." Beg. Oct. 15: "The Slayer." #3—Thru Oct. 14: "Satan's Mistress." #4—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"An Officer and a Gentleman." #2—Thru Oct. 14: "Q." #3—"I, the Jury."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Oct. 14: "Diner." Beg. Oct. 15: "The World According to Garp."

721. PLEASANTVILLE—ROME— 769-0720. "My Favorite Year."

722. RYE—RYE RIDGE— 939-8177. #1—"An Officer and a Gentleman." #2—Thru Oct. 14: "Bambi."

723. SCARSDALE—FINE ARTS— 723-6699. "Yes, Giorgio."

724. SCARSDALE—PLAZA— 725-0078. Thru Oct. 14: "The World According to Garp." Beg. Oct. 15: "Rocky III."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"My Favorite Year." #2—"Q."

728. WHITE PLAINS—UA CINEMA— 946-2820. Thru Oct. 14: "Satan's Mistress"; "Goin' All the Way." Beg. Oct. 15 (tent.): "The Slayer."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Pink Floyd the Wall." #2—"I, the Jury."

731. YONKERS—KENT— 237-3440. Thru Oct. 14: "Rocky III"; "For Your Eyes Only." Beg. Oct. 15: "The World According to Garp"; "Deathtrap."

732. YONKERS—MOVIELAND— 793-0002. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Amityville II: The Possession." #4—"Q."

733. YONKERS—PARK HILL— 969-4477. Program unavailable.

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"My Favorite Year." #2—Thru Oct. 14: "Bambi."

Rockland County

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Satan's Mistress"; "Bogey Man."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "E.T. the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"I, the Jury." #2—"My Favorite Year." #3—"Yes, Giorgio." #4—"Satan's Mistress." #5—"Pink Floyd the Wall."

746. NEW CITY—TOWN— 634-5100. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Gregory's Girl." #2—"Q."

748. NYACK—CINEMA EAST— 358-6631. "Diner."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. "Q."

751. PEARL RIVER—CENTRAL— 735-2530. "An Officer and a Gentleman."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Bambi."

754. SPRING VALLEY—CINEMA 45— 352-1445. "The Chosen."

755. STONY POINT—9 W CINEMA— 942-0303. "Rocky III."

756. SUFFERN—LAFAYETTE— 357-6030. "On Golden Pond"; "The Secret of NIMH."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "I, the Jury."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"E.T. the Extra-Terrestrial." #2—"Joni."

774. DANBURY—CINE— 743-2200. #1—"My Favorite Year." #2—"The Chosen." #3—"Yes, Giorgio."

775. DANBURY—CINEMA— 748-2923. #1—"I, the Jury." #2—"An Officer and a Gentleman."

777. DANBURY—PALACE— 748-7496. #1—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip." #2—"Q." #3—Thru Oct. 14: "Amityville II: The Possession."

778. DARIEN—PLAYHOUSE— 655-0100. "E.T. the Extra-Terrestrial."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"E.T. the Extra-Terrestrial." #2—"Q."

780. FAIRFIELD—COUNTY— 334-1411. Thru Oct. 14: "The Best Little Whorehouse in Texas."

781. GREENWICH—CINEMA— 869-6030. "E.T. the Extra-Terrestrial."

782. GREENWICH—PLAZA— 869-4030. #1—"The Chosen." #2—"Lookin' to Get Out." #3—"Yes, Giorgio."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "An Officer and a Gentleman."

784. NORWALK—CINEMA— 838-4504. #1—"Tempest." #2—"Q."

785. NORWALK—NORWALK— 866-3010. "Amityville II: The Possession."

787. RIDGEFIELD—CINEMA— 438-3338. Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. Thru Oct. 12: "My Dinner With Andre." Oct. 13-15: "Lady Chatterley's Lover (1957)"; "The Virgin and the Gypsy." Beg. Oct. 16: "I Love You."

789. SPRINGDALE—STATE— 325-0250. "An Officer and a Gentleman."

790. STAMFORD—AVON— 324-9205. #1—"Q." #2—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip."

791. STAMFORD—CINEMA— 324-3100. #1—"My Favorite Year." #2—"I, the Jury." #3—Thru Oct. 14: "Amityville II: The Possession."

792. STAMFORD—RIDGEWAY— 323-5000. "An Officer and a Gentleman."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"My Favorite Year." #2—"An Officer and a Gentleman." #3—"Yes, Giorgio."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Fast Times at Ridgemont High." #2—"Pink Floyd the Wall." #3—227-9619. "The Chosen." #4—226-6666. "My Favorite Year."

796. WESTPORT—POST— 227-0500. "An Officer and a Gentleman."

798. WILTON—CINEMA— 762-5678. "The Boat."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Oct. 14: "The World According to Garp." #2—"Q." #3—Thru Oct. 14: "Bambi."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"My Favorite Year." #2—"I, the Jury."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Q." #2—"I, the Jury." #3—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams." #4—"Satan's Mistress."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Amityville II: The Possession." #4—"My Favorite Year." #5—"Yes, Giorgio." #6—"Fast Times at Ridgemont High."

809. WEST NEW YORK—MAYFAIR— 865-2010. "The World According to Garp."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru Oct. 14: "Richard Pryor Live on the Sunset Strip."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"An Officer and a Gentleman." #2—"Q."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru Oct. 14: "Gregory's Girl." Beg. Oct. 15 (tent.): "The Slayer."

817. LIVINGSTON—COLONY— 992-0800. Tent.: "The World According To Garp."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "The World According to Garp."

819. MILLBURN—RKO— 376-0800. #1—"E.T. the Extra-Terrestrial." #2—"My Favorite Year."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru Oct. 14: "Satan's Mistress." #2—Thru Oct. 14: "Bambi." #3—Thru Oct. 14: "Goin' All the Way." Beg. Oct. 15: "Concrete Jungle."

823. NEWARK—DRIVE-IN— 344-2800. Blue—"Q"; "Escape From New York." Red—Thru Oct. 14: "Satan's Mistress"; "Bogey Man." Green—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip"; "Things Are Tough All Over."

825. NUTLEY—FRANKLIN— 667-1777. Program unavailable.

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "My Favorite Year."

828. VERONA—VERONA— 239-0880. Tent.: "The Chosen."

829. WEST CALDWELL—CINEMA WEST— 575-9085. Thru Oct. 14: "The Boat." Beg. Oct. 15: "The Road Warrior."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"An Officer and a Gentleman." #2—"I, the Jury." #3—"Yes, Giorgio."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Oct. 14: "The World According to Garp."

841. CRANFORD—RKO— 276-9120. #1—"Q." #2—"Yes, Giorgio."

842. ELIZABETH—ELMORA— 352-3483. "The World According to Garp"; "Arthur."

846. LINDEN—TWIN— 925-9787. #1—"E.T. the Extra-Terrestrial." #2—"Q."

848. ROSELLE PARK—PARK— 245-0358. Thru Oct. 14: "The Boat." Beg. Oct. 15: "The Road Warrior"; "Sharky's Machine."

849. SUMMIT—STRAND— 273-3900. Thru Oct. 14: "Last Tango in Paris."

850. UNION—DRIVE-IN— 686-1260. Program unavailable.

851. UNION—FIVE POINTS— 964-3466. Thru Oct. 14: "Class of 1984."

852. UNION—LOST PICTURE SHOW— 964-4497. "The Chosen."

854. UNION—RKO UNION— 686-4373. #1—"I, the Jury." #2—"Amityville II: The Possession."

857. WESTFIELD—RIALTO— 232-1288. #1—Tent.: "Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15: "The Slayer."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip." #2—Thru Oct. 14: "A Midsummer Night's Sex Comedy."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Tent.: "Firefox."

861. CLOSTER—CLOSTER— 768-8800. Tent.: "The World According To Garp."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"I, the Jury." #2—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams." #3—"An Officer and a Gentleman." #4—"Satan's Mistress."

863. EMERSON—TOWN— 261-1000. Thru Oct. 14: "The Boat."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru Oct. 14: "Satan's Mistress." Beg. Oct. 15 (tent.): "Concrete Jungle." #2—"E.T. the Extra-Terrestrial."

866. FAIRVIEW—TWIN— 941-2424. #1—"E.T. the Extra-Terrestrial." #2—"Bambi."

867. FORT LEE—LINWOOD— 944-6900. #1—"My Favorite Year." #2—"Q."

868. FORT LEE—SHARON— 224-0202. "The World According to Garp."

873. OAKLAND—TWIN— 337-4478. #1—Thru Oct. 14: "Richard Pryor Live on the Sunset Strip." #2—Thru Oct. 14: "The World According to Garp."

874. PALISADES PARK—PARK LANE— 944-1086. #1—"The World According to Garp." #2—Thru Oct. 14 (tent.): "The Chosen."

875. PARAMUS—BERGEN MALL— 845-4449. "Gregory's Girl."

876. PARAMUS—CINEMA 35— 845-5070. "E.T. the Extra-Terrestrial."

877. PARAMUS—DRIVE-IN— 368-1440. Thru Oct. 14: "Q"; "Alien." Beg. Oct. 15: "Fast Times at Ridgemont High"; "Continental Divide."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"An Officer and a Gentleman." #2—"Lookin' to Get Out." #3—"I, the Jury." #4—"Q." #5—"Yes, Giorgio." #6—"The Chosen." #7—"Amityville II: The Possession."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"My Favorite Year." #2—"Pink Floyd the Wall."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

883. RIDGEFIELD PARK—RIALTO— 641-2115. "The World According to Garp."

884. RIDGEWOOD—RKO WARNER— 444-1234. #1—"An Officer and a Gentleman." #2—"Q."

885. TEANECK—CEDAR LANE— 836-3430. Program unavailable.

886. TENAFLY—BERGEN— 567-0004. Thru Oct. 14: "The World According to Garp."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "E.T. the Extra-Terrestrial."

889. WESTWOOD—PASCACK— 664-3200. "My Favorite Year."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMITYVILLE II: THE POSSESSION—(1hr. 44m., '82) In this prequel, a young boy possessed by evil spirits murders his entire family. With Burt Young, Rutanya Alda and James Olson. Dir. Damiano Damiani. R. **33, 80, 111, 202, 304, 401, 408, 410, 412, 426, 531, 567, 606, 664, 712, 717, 732, 777, 785, 791, 807, 854, 878**

★ **BARBAROSA**—(1hr. 30m., '82) Grizzled and bearded, Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey, huge and shapeless in overalls, is the farmboy-on-the-run, Karl; both men are locked in fratricidal combats against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, the two make an unlikely but fascinating pair. Screenwriter William D. Wittliff and the great Australian director Fred Schepisi have spun out a wonderfully funny and beautiful tall tale. The movie has absurdities that nothing can excuse, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland as a one-legged *paterfamilias,* sitting in a cave and growling, "Bring me his *cojones* on a stick!" PG. **14**

★ **BOAT, THE**—(2hrs. 30m., '82) Dubbed in English. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **35, 38, 83, 92, 104, 437, 501, 503, 513, 521, 535, 549, 550, 554, 574, 619, 631, 706, 709, 798, 829, 848, 863**

BURDEN OF DREAMS—(1hr. 33m., '82) A documentary about filmmaker Werner Herzog and his struggle to complete *Fitzcarraldo* in the Peruvian Amazon. Dir. Les Blank. **6**

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir,* though in temperament the movie is closer to *The Third Man,* with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. **88**

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. **16, 90**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **58, 92, 234, 414, 537, 552, 558, 705, 708, 754, 774, 782, 795, 828, 852, 874, 878**

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. A humorous and eccentric, lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The plot is overly complicated, but the spirit life is imaginatively conveyed and the special effects are so lyrical and painterly that Hollywood fantasy looks imperial in comparison. Dir. Masahiro Shinoda. **16**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **76, 437, 530, 720, 748**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 103, 109, 201, 206, 212, 221, 307, 401, 403, 413, 420, 428, 512, 528, 533, 536, 567, 571, 601, 625, 633, 649, 653, 662, 708, 714, 732, 744, 773, 778, 779, 781, 807, 819, 846, 857, 864, 866, 876, 888**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **73**

★ **FAST TIMES AT RIDGEMONT HIGH**—(1hr. 32m., '82) A sweet, funny exploration of adolescent anxieties and confusions. Director Amy Heckerling—in an auspicious debut—and screenwriter Cameron Crowe (adapting his own book) set their satire of teenage crises in the shopping mall world of the San Fernando Valley. The kids bluff and fake and compete for sexual status among their friends; the bluffs lead to quick collapse and terrible embarrassment. Heckerling brings an overall tenderness to the movie, and her instinctive intimacy with the characters brings you close to the screen. *Fast Times at Ridgemont High* is slightly goody-goody—the kids aren't rebellious and the smug ones are punished—and Heckerling's style isn't especially sensuous or kinetic. But she captures the emotionally specific responses to sex with charm and without moral judgement in a way that eludes most male directors. With Ray Walston and a fresh, young cast, including Jennifer Jason Leigh, Phoebe Cates, Brian Backer, Robert Romanus and Sean Penn. R. **32, 208, 512, 533, 541, 603, 635, 640, 795, 807, 857, 877**

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. In turn-of-the-century Peru, a man is determined, despite unusual obstacles, to build an opera house in the jungle. With Klaus Kinski and Claudia Cardinale. Dir. Werner Herzog. PG. **56**

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. **86, 211, 418, 533, 536, 663, 668, 705, 747, 813, 875**

HEY GOOD LOOKIN'—(1hr. 17m., '82) An animated film about the fifties. Dir. Ralph Bakshi. R. **30**

I, THE JURY—(1hr. 51m., '82) Mickey Spillane's Mike Hammer investigates seemingly unrelated, grisly murders. With Armand Assante, Barbara Carrera, Alan King and Paul Sorvino. Dir. Richard T. Heffron. R. **30, 54, 83, 109, 202, 203, 212, 234, 306, 411, 417, 424, 428, 518, 528, 536, 541, 557, 567, 602, 617, 625, 627, 632, 650, 706, 708, 709, 714, 719, 730, 745, 758, 775, 791, 803, 806, 830, 854, 862, 878**

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 50

★ **LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 58, 88

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86, 537

LOOKIN' TO GET OUT—(1hr. 45m., '82) Reviewed in this issue. R. 60, 531, 567, 782, 878

LOVE CHILD—(1hr. 37m., '82) The true story of Terry Jean Moore, who was sentenced to 12 years for a $5 robbery, and who gave birth and tried to raise her child in prison. With Amy Madigan, Mackenzie Phillips and Beau Bridges. Dir. Larry Peerce. R. 51, 71

MANGO TREE, THE—1hr. 33m., '82) A family in rural Australia adapts to twentieth century life. With Geraldine Fitzgerald, Sir Robert Helpmann and Christopher Pate. Dir. Kevin Dobson. 57

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 16, 93, 559

★ **MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. 48

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 86, 658, 667, 788

MY FAVORITE YEAR—(1hr. 32m., '82) Reviewed in this issue. PG. 24, 74, 85, 104, 113, 114, 201, 206, 210, 211, 225, 305, 401, 413, 418, 423, 450, 519, 523, 533, 541, 562, 567, 604, 616, 621, 625, 637, 651, 663, 702, 715, 721, 727, 735, 745, 746, 774, 791, 793, 795, 803, 807, 819, 827, 867, 879, 889

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role —the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs" —working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 111, 205, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 573, 603, 625, 628, 648, 664, 701, 706, 714, 716, 719, 722, 732, 746, 751, 775, 783, 789, 792, 793, 796, 807, 811, 830, 862, 878, 884

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. 37, 201, 233, 305, 413, 420, 561, 567, 573, 608, 617, 640, 643, 653, 667, 717, 730, 745, 795, 879

★ **POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 38, 442, 570

Q—(1hr. 33m., '82) Quetzalcoatl, a giant, flying Aztec serpent, nests above New York and preys on its inhabitants. With Michael Moriarty, Candy Clark, David Carradine and Richard Roundtree. Dir. Larry Cohen. R. 14, 24, 41, 70, 78, 92, 97, 103, 105, 109, 201, 206, 210, 212, 234, 303, 307, 401, 402, 411, 420, 428, 439, 447, 512, 526, 541, 546, 554, 558, 567, 573, 606, 621, 625, 632, 642, 651, 708, 714, 719, 727, 732, 747, 750, 777, 779, 784, 790, 800, 806, 811, 823, 841, 846, 867, 877, 878, 884

★ **RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) Screamingly funny, Richard Pryor works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot in December, 1981, at the Palladium in Los Angeles. He tells the story of his famous "accident" in 1980 without masochism or self-pity, bringing hilarity to the point of terror. Excruciating, entertaining, unforgettable. Dir. Joe Layton. 22, 33, 80, 408, 448, 567, 602, 632, 649, 664, 706, 712, 716, 717, 777, 790, 806, 810, 823, 858, 862, 873

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere —the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. 32, 97, 628, 666, 829, 848

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 32, 82, 235, 442, 502, 524, 542, 551, 570, 654, 724, 731, 755

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

★ **TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest,* but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 6, 24, 32, 72, 92, 223, 402, 500, 531, 559, 630, 668, 784

TEX—(1hr. 43m., '82) Reviewed in this issue. PG. 62

VERONIKA VOSS—(1 hr. 45m., '82) In German, Eng. subtitles. A film star in decline becomes a morphine addict. With Rosel Zech. Dir. Rainer Werner Fassbinder. R. 88

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. 11, 39, 71, 97, 99, 208, 213, 232, 236, 416, 436, 438, 447, 504, 511, 513, 516, 530, 532, 535, 542, 545, 547, 548, 549, 555, 574, 612, 619, 622, 635, 636, 638, 639, 644, 645, 655, 658, 660, 666, 710, 720, 724, 731, 800, 809, 817, 818, 840, 842, 861, 868, 873, 874, 883, 886

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. **16, 97**

YES, GIORGIO—(1hr. 51m., '82) A fiasco that was entirely avoidable. There now exists a large audience in this country for a good movie about opera, an audience created by Luciano Pavarotti as much as anyone. A pity he doesn't know it. In his movie debut, the tenor tries to ingratiate himself with what he takes to be the reluctant masses and makes a fool of himself. Playing a great singer, he receives adulation everywhere; he offers, as a generous gift, his excruciating rendition of "I Left My Heart in San Francisco" to the people of that city; he descends from a hot-air balloon to greet peculiar Italo-American peasants in the Napa Valley; he wheedles and cajoles the stiff, frowning Kathryn Harrold into bed. And more, much more. Even Mario Lanza might have said no to some of these cornball routines. Written by Norman Steinberg; dir. Franklin J. Schaffner. PG. **45, 205, 225, 308, 403, 420, 512, 566, 603, 625, 626, 663, 700, 707, 723, 745, 774, 782, 793, 807, 830, 841, 878**

YOL—(1hr. 51m., '82) In Turkish, Eng. subtitles. The drama of five men who are given a week's leave from prison in contemporary Turkey. Co-winner of the Grand Prize at the 1982 Cannes Film Festival. Dir. Yilmaz Guney (while serving a prison sentence). **62**

Revivals

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. **44**

AMERICAN FRIEND, THE—(2hrs. 7m., '77) In German, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. **2**

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1hr. 22m., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python performers. Dir. John MacNaughton. **13**

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. **213**

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. **42, 300, 413, 529, 600, 613, 634, 722, 735, 752, 800, 822, 866**

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. **51, 213**

DAY FOR NIGHT—(1hr. 50m., '73) In French, Eng. subtitles. François Truffaut's graceful and amusing movie about the making of a conventional commercial love story (*Meet Pamela*) makes clear exactly why he loves the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star. With Jacqueline Bisset and Jean-Pierre Aumont. **96**

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. **13**

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. **96**

FIVE EASY PIECES—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacks's cinematography is dazzling. Dir. Bob Rafelson. **95**

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. **96**

GIMME SHELTER—(1hr. 31m. '70) The bad scene at Altamont. We see the murder during the concert, and then Mick Jagger looking at it on an editing machine shaking his head wistfully. Brilliant musical performances, but a lot of sanctimonious, possibly hypocritical moralizing about violence. Dir. David and Albert Maysles and Charlotte Zwerin. **96**

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*. . . Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. **89**

HEIRESS, THE—(1hr. 45m., '49) An absorbing, polished drama based on Henry James's *Washington Square*, about life in turn-of-the-century New York. Magnificently acted, with Olivia de Havilland, Montgomery Clift, Ralph Richardson and Miriam Hopkins. Dir. William Wyler. **10**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **4**

JOE AND MAXI—(1hr. 20m., '80) An aspiring filmmaker chronicles her relationship with her father and his death from cancer. The tragedy notwithstanding, the people come across as boring, the film as amateurish. Dir. Maxi Cohen and Joel Gold. **7**

JULES AND JIM—(1hr. 45m., '62) In French; Eng. titles. One of François Truffaut's remarkable early films, on which his reputation still rests. Based on a minor novel about a love triangle, it does get a bit convoluted, but it is full of every kind of exuberance and coruscation. Jeanne Moreau's performance is one of her (or anybody's) greatest, and Oskar Werner is no slouch either at portraying a lovable slouch. **47**

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. **20, 46, 657**

LADY VANISHES (1938), THE—(1hr. 35m.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. It won Hitchcock the New York Film Critics best-director award, and as soon as it was finished David O. Selznick signed him to direct in Hollywood. **95**

LAST DETAIL, THE—(1hr. 45m., '73) Jack Nicholson gives a bravura performance in this Hal Ashby film about a Navy lifer who transports a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison all his life. From a Darryl Ponicsan novel. **95**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **16, 57, 93, 236, 849**

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. **13, 95**

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. A gorgeous couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig. Dir. Alain Resnais. **4**

LAURA—(1hr. 28m., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **96**

LES ENFANTS TERRIBLES—(1hr. 35m., '52) In French, Eng. subtitles. Two proud, imperious, amoral teenagers (Nicole Stéphane and Edouard Dermithe) locked in an incestuous relationship in the hothouse theater of their Paris apartment. A fascinating work, written by Jean Cocteau and directed by Jean-Pierre Melville. **47**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **213**

MIDNIGHT COWBOY—(2hrs., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film. Based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. **236**

MY BRILLIANT CAREER—(1hr. 41m., '80) In 1890s Australia, a proud, strong-willed girl (Judy Davis) rejects conventional female roles and struggles to become a writer. This first feature by Gill Armstrong (a woman) is a little too pat, and much of it is stiffly staged, but it's worth seeing for the performance of Davis, a freckled fire-breather, and for the immense, silent landscapes. **95**

NIGHT AT THE OPERA, A—(1hr. 30m., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. **96**

PASSENGER, THE—(1hr. 59m., '75) An empty, inscrutable parable about a jaded journalist who starts a new life with an assumed identity and finds that it, too, turns sterile and deadly. This is the work of the once great Antonioni at the end of the line—nothing works here; only pretension is rampant. Very sad. Jack Nicholson performs aimlessly in a vacuum; Maria Schneider is dependably awful. **93**

RETURN OF THE SECAUCUS 7—(1hr. 46m., '80) At a rented summer house in New England, Mike (Bruce MacDonald) and Katie (Maggie Renzie), Boston schoolteachers, invite their friends for the weekend. All are about 30 and veterans of the anti-war movement. The "action" consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation. **9**

ROOM AT THE TOP—(1hr. 45m., '59) The late Laurence Harvey and Simone Signoret in an unusually frank and serious love story about a young man from the provinces on the make and an older woman. From the John Braine novel. Dir. Jack Clayton. **95**

ROSIE THE RIVETER—(1hr., '81) A first-rate documentary, bitter but unfailingly entertaining, about women working in defense plants during World War II. West Coast filmmaker Connie Fields has interwoven the film propaganda of the period and the personal testimony of five articulate and indignant women. Like many others, they liked working in shipyards and airplane factories during the War, because they made good money for the first time in their lives, and they resented being pushed out of the jobs when the men came home. The OWI and *March of Times* propaganda is so outrageous that it becomes funny—a black comedy of condescension and ignorance. **7**

STAR IS BORN (1937), A—(1hr. 51m.) The original of the Judy Garland-James Mason musical, and a better film—less hysterical and more moving. Janet Gaynor (a bit long in the tooth, but giving a decent performance) is the rising star; Frederic March is enormously handsome, tender, and affecting as the falling idol Norman Maine. **10**

SUSAN LENOX: HER FALL AND RISE—(1hr. 15m., '31) A lugubrious drama of a fallen woman and the man she loved. The only movie Clark Gable and Greta Garbo made together. **89**

39 STEPS (1935), THE—(1hr. 20m.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's 1915 novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. **95**

TO CATCH A THIEF—(1hr. 37m., '55) Cary Gran and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool super-jaded heiress, manages to project sex appea as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy tha takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex jewel thief, using his old tricks to trap an imposter; it' short on thrills, but helped by the charm of the cas and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **10**

THEATER

KEY TO ABBREVIATIONS

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Monday, October 11

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Previews now prior to a 10/13 opening. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (246-5969). 2 hrs., 30 min. All major credit cards.

ROCK 'N' ROLL! THE FIRST 5,000 YEARS—A multi-media musical event conceived and designed by Bob Gill and Robert Rabinowitz (who did *Beatlemania*), featuring 25 performers who will sing, dance, and play r. & r. music from the 50s to the 80s. Previews now prior to the 10/18 premiere. Tues.-Thurs. at 8, Sat. & Sun. at 2, Sun. at 6:30, $20-$30. Fri. & Sat. at 8, $25-$35. **St. James Theater,** 246 W. 44th (398-0280). 2 hrs. All major credit cards.

THE WAKE OF JAMEY FOSTER—Beth (*Crimes of the Heart*) Henley's play concerning comic and dramatic events following the untimely demise of the title character; directed by Ulu Grosbard. With Susan Kingsley, Brad Sullivan, Stephen Toblowsky, Anthony Heald, Belita Moreno, Patricia Richardson, and Holly Hunter. Preview prices: Mon.-Fri. at 8, $13.50-$19; Sat. at 8, $14.50-17.20; Wed. & Sat. at 2, $12-$17.50. Previews now prior to a 10/14 opening. After opening: Mon.-Fri. at 8, $19-$27; Sat. at 8, $20.50-$28.50; Wed. & Sat. at 2, $17-$25. **Eugene O'Neill Theater,** 230 W. 49th (246-0220). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50 **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Mon.-Sat. at 8, Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.- Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $30-$40. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD. . .—and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Charles Michael Wright, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25; thru 11/28. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars (and shines), with Peter Michael Goetz, Scott Hylands, and Betty Miller; directed by Waris Hussein. A Circle in the Square production. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$27; Sat. at 8, $21-$30; thru 11/7. **Plymouth,** 236 W. 45th (730-1760). 2hrs., 10 min. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3. $18-32; thru 10/31. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins. All credit cards.

Off Broadway

ALADIN—Sixteen actors from ten countries, and a puppet, star in Elizabeth Swados's magical musical; directed by Francoise Grund; subtitled *The Three*

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THEATER

Travels of Aladin with the Magic Lamp. Tues.-Sun. at 7:30; Sun. at 3; $10; thru 11/30. **La Mama, 74A E.** 4th St. (475-7710).

ANTHEM FOR DOOMED YOUTH—Written and performed by Michael Adler and based on the life and works of the British "trench poet" Wilfred Own; directed by Patricia Turney. Tues.-Sat. at 8, Sun. at 3 & 7; $12-$14. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

BASEBALL WIVES—Grubb Graebner's play, with Lynn Goodwin, Marcella Lowery, and Carol Teitel, about three generations of women with baseball superstar husbands; directed by Gloria Maddox. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BUGLES AT DAWN—Musical play suggested by Stephen Crane's *The Red Badge of Courage;* play and lyrics by David Vando; music by Mark Barkan; directed by Robert Pesola. Thurs.-Sat. at 8, Sun. at 3; $5; thru 10/24. **Chernuchin Theater,** 314 W. 54th (581-3044).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars W. E. Macy, Debra Mooney, Ann McDonough, Pippa Pearthree, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

GOOD NIGHT CHILDREN—J.B. Priestley's comedy about radio broadcasting; set in England in the 40s and depicting one day in the lives of 16 people involved in the operation of the Barsetshire Rural Radio Station; directed by Ken Bachtold. Thurs.-Sat. at 7:30; Sun. at 4; 10/14-31. **18th St. Playhouse,** 143 W. 18th St. (929-3567).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy which takes place behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10. **Sargent Theater,** 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage Two,** 307 W. 26th (242-7800).

HOOTERS—Ted Tally's comedy about 'scoring' with women during a hectic Cape Cod weekend co-stars Polly Draper, Griffin Dunne, Susan Greenhill, and Paul McCrane; directed by David Heefner. Wed.-Sat. at 8, Sat. & Sun. at 3, Sun. also at 7; from 10/13. **Hudson Guild,** 441 W. 26th (760-9836).

THE INTERROGATION OF AMBROSE FOGARTY—Martin Lynch's play about being detained and questioned by the security forces in Northern Ireland, based on his own experiences; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $5; thru 10/24. **Irish Arts Center,** 11th Ave. & 51st (757-3318).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of 9 nine and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (477-2477).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●●

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. Call theater for specifics. **Public Theater,** 425 Lafayette St. (598-7150).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt, Jeri Winbarg, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

THE SHOWGIRL—Mary Soreanu stars in a new Yiddish musical, with English narration, about a cantor's daughter who wants to become a musical performer. Book by Samuel Steinberg; music and lyrics by Nellie Cassman; directed by Michael Greenstein. Wed., Thurs., Sat. & Sun. matinees and Wed., Thurs., Sat. & Sun. evenings; $11.50-$19.40; from 10/20. **Town Hall,** 123 W. 43rd (921-9442).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20; from 10/15. **47th St. Theater,** 304 W. 47th (889-6165).

THE STAGE THAT WALKS—Bruce D. Schwartz is the only performer—actor/dancer/singer/musician—with the aid of puppetry. Tues.-Sat. at 8; Sun. at 3; $8.50. **American Place Theater,** 111 W. 46th (247-0393).

SUICIDE IN B FLAT—Sam Shepard's play concerning two detectives trying to solve a bizarre murder; directed by Robert Liebowitz. Sun.-Wed. at 7:30; $6; thru 10/20. **18th St. Playhouse,** 145 W. 18th (252-2709).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

CIRCLE REPERTORY—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* directed by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. Previews until 10/15, $13. Then, thru 11/28, $15-$17.50. **Circle Rep,** 99 7th Ave. So. (924-7100).

CSC REPERTORY—Goethe's complete work in two parts, directed by Christopher Martin. 10/14-17, *Faust* Part One. 10/21-24, *Faust* Part Two. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10-$12. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona,* in repertory for an open run. **Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Revival of Arthur Miller's *After the Fall,* co-starring Martin Shakar and Robin Bartlett; directed by William Shroder. Mon.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $8. **Jewish Rep,** 344 E. 14th St. (674-7200).

MANHATTAN THEATRE CLUB—Downstage: Jane Martin's *Talking With,* directed by Jon Jory, consists of 11 short pieces, all thematically linked, and each performed by a different actress. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $20; thru 10/31. Upstage: 10/12-11/14, Pamela Reed in John Olive's *Standing On My Knees,* directed by Robert Falls. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545).

NEW YORK THEATER ENSEMBLE—Donna Swajeski's *A Field Study,* about a social butterfly and her younger sister; with Breon Gorman and Jane Wallace; directed by Leslie Blake. Mon. & Tues. at 8; $2; thru 10/26. *Delicate Choices,* by Susan Charlotte, about a couple living together facing the dilemma of pregnancy. Thurs.-Sat. at 8, Sun. at 2; $4. **Stage II,** 62 E. 4th St. (477-4120).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Teoria y Juego del Duende;* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru October; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru October. **Theater,** 301 W. 55th (997-9582).

TRINITY THEATRE—A. R. Gurney's *Scenes From American Life;* Thurs.-Sat. at 8, Sat. at 3; $4; thru 10/31. Eugene O'Neill's *Ah, Wilderness;* Thurs.-Sat. at 8, Sat. at 3; $4; 10/21-11/13. **Trinity Lutheran Church,** 164 W. 100th St. (222-6641).

THE TROUPE—Downstairs: Andy Milligan's *Royalty.* Upstairs: Clyde Fitch's *The The Truth.* Thurs.-Sat. at 8, Sun. at 3, $4; thru 10/24. **Troupe,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

NARCHY IN HIGH HEELS—A satirical musical revue presented by Les Nickelettes. Wed.-Sat. at 8; $5, $6; thru 10/23. **Westbeth Theater Center,** 151 Bank St. (691-2272).

ITS AND OTHER PIECES—Two new comedies by David Fields starring Cly Fowkes and Peter Moore in the story of two roommates who are not lovers; directed by Christopher Barnes. Tues.-Thurs. & Sat. at 8, Fri. at 7:30 & 9:30, Sat. at 3; $4; 10/12-16. **Westside Mainstage,** 424 W. 49th (246-2716).

LUES FOR MR. CHARLIE—Jeffrey Joseph and Herb Downer in James Baldwin's drama about a jazz musician who returns home to the South after a disillusioning experience in the North; directed by Samuel Barton. Thurs.-Sun. at 8; $5; thru 10/21. **Amistad World Theater,** 754 Ninth Ave. (586-1260).

ORKSCREWS—Musical revue by Tony Lang and Arthur Siegel; directed by Miriam Fond. Wed.-Sun. at 8; $6; thru 10/24. **TOMI,** 16th floor, Park Royal Hotel, 23 W. 73rd (787-3980).

AT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Thurs. & Fri. at 8:30; Sat. at 10:30; $6; thru 11/30. **78th St. Lab,** 236 W. 78th (595-0850).

ARCE BY FEYDEAU—Three farces by the French playwright, translated by Norman Shapiro. Fri. & Sat. at 8:30, Sun. at 7:30; $4; thru 10/24. **Courtyard Playhouse,** 39 Grove St. (620-7110).

RST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

OUR TO MAKE TWO—Judy Kaye stars in Paul Ruben's comedy as a free-lance writer who is the wife of a hardware chain-store owner; directed by Ron Holgate. Thru 10/24; $4. **Actors Repertory Theater,** 303 E. 44th (687-6430).

HE GIFT—A theatrical happening about Edwin and John Wilkes Booth, and what might have been, written by Neal Thompson; directed by Ari Kramer. Fri., Sat., & Mon. at 8, Sun. at 3; $5; thru 11/1. **Process Studio,** 257 Church St. (226-1124).

HE GOLDEN LAND—Musical in English and Yiddish, compiled, written, and directed by Zalman Mloek and Moishe Rosenfeld, starring Phyllis Berk and Avi Hoffman; the Jewish immigrant experience in America. 10/16 at 8, 10/17 at 2 & 5; $8-$12. **Folksbiene Playhouse,** 123 E. 55th (889-6800).

HE GOSPEL ACCORDING TO AL—A celebration of Al Carmines's 20th year in the theater, presented by TRG Repertory Company, with Cathleen Axelrod, Georgia Creighton, Paul Farin, Kate Ingram, and Tad Ingram; directed by William Hopkins. Wed.-Sun. at 8, Sat. at 3; $6; 10/13-24. **The Wonderhorse,** 83 . 4th (533-5888).

THIS ISN'T LOVE—Two men meet in their teens and become lovers and remain so into their dotage; written by Sidney Morris; directed by Leslie Irons; starring Adam Caparell and Paul Malec. Wed.-Fri. at :30; Sat. at 7 & 10; Sun. at 4 & 8:30; $5. **Shandol Theater,** 137 W. 22nd (869-3981).

LADY SPEAKS HER MIND—Amelia Cobb Gray is author/performer of this one-woman show with music by Brother Ah. Thurs.-Sun. at 8; $4; thru 10/24 **Theater for the New City,** 162 Second Ave. (254-1109).

THE LADY'S NOT FOR BURNING—Revival of Christopher Fry's drama about witches, set in 15th century England; directed by Rhonda Rubinson. Tues. & Wed. at 5:30. Thurs.-Sat. at 7:30; $3.50; 10/12-16. **Minor Latham Playhouse,** 606 W. 120th (280-2079).

PAPER DOLL—Miranda McDermott's play about a woman playwright living in New York in the 60s; directed by Franklin Engel. Thru 10/31. Call theater for specifics. **New Media,** 203 E. 88th (860-8679).

PIAF, A LOVE SONG—Musical based on the life, loves, and songs of the Little Sparrow, starring Dorothy Poste, directed by Jiri Schubert; by Jiri Schubert and Byron Ayanoglu. Fri. & Sat. at 10:30; $7.50; 10/15-11/2. Wed., Thurs. & Sun. at 8, Fri. & Sat. at 8 & 7:30; $15; from 11/3. 500 W. 42nd (736-0247).

A PLACE ON THE MAGDALENA FLATS—Preston Jones's play about conflict between two brothers; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 3; $6; 10/14-11/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

PORTRAIT OF A MAN—Robert Elson is featured in his own compilation of the works of many world-famous writers, poets, and musicians, celebrating the stages of a man's life. Wed.-Sat. at 8, Sun. at 3; $4; 10/13-11/7. **American Renaissance,** 112 Charlton St. (29-4718).

ROCKAWAY—Orson Bean stars in a comedy by John Patrick Shanley which takes place during the late 50s; directed by June Stein. Thurs.-Sat. at 8, Sun. at 3, Mon. at 7:30; $8; thru 10/31. **Vineyard Theater,** 309 E. 26th (683-0969).

ROMEO AND JULIET—The Shakespeare tragedy, directed by Jezewski. 10/12, 16 at 8; 10/13 & 15 at 2; $3. It's FREE on 10/12. **Pope Auditorium,** Fordham University at Lincoln Center, 113 W. 60th (841-5267).

A RUSSIAN LOVE STORY—Music drama by Leonid Zorin, directed by Iosif Kopytman, based on true facts, starring Lana Anik and Ralph Wakefield. Wed.-Sun. at 8, Sat. & Sun. at 3; $6-$8; 10/20-11/28. **Newfoundland Theater,** 6 W. 18th St. (927-6812).

SHULAMITH—Peisach Burstein in Abraham Goldfaden's 1882 operetta, with Zoya Amen and Ino Topor; directed by Ben Bonus. In Yiddish, with English narration (at each seat). Sat. at 8:30, Sun. at 2 & 5:30; $10-$16; from 10/16. **Norman Thomas Theater,** 33rd & Park Ave. (686-3536).

SOMETHING RED—Tom Walmsley's four-character play set in British Columbia; directed by Franc Cento. Thurs.-Sun. at 8; $5; thru 10/24. **Theater 22,** 54 W. 22nd (870-0627).

THE TRAGEDY OF SALOME—Yolanda Lloyd stars in Oscar Wilde's play, performed in a new translation from the French by Richard Howard. Thurs.-Sun. at 8; $4; thru 10/24. **Judson Memorial Church,** 55 Washington Sq. So. (777-0033).

24 INCHES—Musical by Robert Patrick and David Tice, dealing with a corrupt Equity representative who tries to get control of an off-off Broadway musical. Thurs.-Sun. at 8, Sat. at 2; $4; thru 10/24. **Theater for the New City,** 162 Second Ave. (254-1109).

THE TWO-CHARACTER PLAY—Tennessee Williams's play concerns two actors on tour, a brother and a sister who find themselves deserted by their troupe in an unknown state; Austin Pendleton and Barbara Eda-Young star; directed by Tom Brennan. Thurs.-Sat. at 8, Sun. at 7; $8; from 10/14. **Open Space Theater,** 133 Second Ave. (254-8630).

TWO PROPOSALS AND A PSALM—Chekhov's *The Proposal, The Marriage Proposal,* and *The Solomon Fragment,* directed by Norma Taffel. Fri.-Sun. at 8:30; $5; 10/15-31. **Common Ground,** 29 Wooster St. (924-0077).

UNDERCURRENTS—Four one-acters: Robert Patrick's *Cornered;* William Inge's *The Boy in the Basement;* Lanford Wilson's *Home Free,* and Tad Mosel's *Impromptu.* Fri. & Sat. at 8, Sun. at 3; $6; 10/15-30. **Open Gate Theater,** 401 E. 29th (683-0198).

UNINVITED FAMILY—Comedy of manners by John Fass Morton, directed by Carole Warwick. Thurs.-Sun. at 8, Sun. at 3; $4; thru 10/24. **Lion Theater,** 420 W. 42nd (279-4200).

THE WOMAN, THE ACTRESS: LA DUSE—Geraldine Abbate as the great Italian actress, Duse.; written and directed by Lynn Middleton. Mon.-Wed. at 8; $6; thru 10/20. **Storefront Blitz,** 506 W. 42nd (244-3575).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

POWER BOOTHE—New large color paintings, thru 10/28. Sachs, 29 W. 57th (421-8686).

BARD BREIVIK—Fiber sculpture, thru 10/20. Oscarsson Hood, 41 W. 57th (750-8640).

JOAN BROWN—Very large "bathers," thru 10/28. Frumkin, 50 W. 57th (757-6655).

PAUL CARANICAS—Meticulously painted "modern ruins," thru 10/20. Fischbach, 29 W. 57th (759-2345).

RUTH COBB—Selected watercolors, thru 10/30. Midtown, 11 E. 57th (758-1900).

JOSE LUIS CUEVAS—Alienated figures in gouache and ink drawings, thru 11/6. del Re, 41 E. 57th (688-1843).

MICHAEL DAVID—Relief-like wax and pigment on wood using political symbols, 10/15-11/13. Hamilton, 20 W. 57th (765-5915).

CAROL KREEGER DAVIDSON—Interrelated sculpture and drawings, thru 11/4. Dintenfass, 50 W. 57th (581-2268).

MARTHA DIAMOND—The urban landscape, thru 10/30. Alexander, 20 W. 57th (757-3721).

ELAINE DE KOONING—"Bacchus Series," paintings and drawings, thru 11/6. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

MARTIN DISLER—Paintings and drawings, thru 10/30. Goodman, 24 W. 57th (977-7160).

RONNIE ELLIOTT—Collages from the 40's, thru 10/30. Zarre, 41 E. 57th (752-0498).

LAUREN EWING/STEVE WOOD—Prison-like environments/Apocalyptic abstract sculpture. Thru 10/30. Baskerville-Watson, 24 W. 57th (582-0058).

HELEN FRANKENTHALER—Prints from 1961 to now, thru 10/16. Getler/Pall, 50 W. 57th (581-2724).

HARRIET FRISTOE—Water and wind in mixed-media, 10/12-30. Gallery 84, 30 W. 57th (581-6000).

JEDD GARET/LEE QUINONES—Five-color lithos of single figures/Graffiti in paint and constructions. 10/12-11/6. Gladstone, 41 W. 57th (758-6765).

RICHARD KALINA/STEPHANIE KIRSCHENCOLE—Paintings/Recent collages. Thru 11/3. deNagy, 29 W. 57th (421-3780).

HARRIET KITTAY—Metal sculpture inspired by folk art, 10/13-11/11. Sutton, 29 W. 57th (888-0638).

KAETHE KOLLWITZ (1867-1945)—Powerful drawings and graphics by this expressionist, some with socio-economic themes, thru 11/6. Galerie St. Etienne, 24 W. 57th (245-6734).

WILLIAM KORTLANDER—Painterly Ohio landscapes, thru 10/30. Haber Theodore, 29 W. 57th (752-3338).

MICHAEL LOEW—Brightly painted rectangular bars floating on luminescent fields, thru 10/16. Pearl, 38 E. 57th (838-6310).

JOHN MCLAUGHLIN—Purist abstractions done in California from 1951 to 1974, thru 10/30. Emmerich, 41 E. 57th (752-0124).

DONN MOULTON—Wall reliefs of beach pebbles, thru 10/23. Kornblee, 20 W. 57th (586-1178).

JOEL PERLMAN—Polished and painted steel sculpture, thru 10/30. Emmerich, 41 E. 57th (752-0124).

LINCOLN PERRY—Multi-figure compositions including beach scenes, thru 10/29. Tatistcheff, 38 E. 57th (888-1599).

PABLO PICASSO—Sculpture from 1914 through the 50's, thru 10/24. Pace, 32 E. 57th (421-3292).

HARVEY QUAYTMAN—New paintings and drawings, thru 10/23. McKee, 41 E. 57th (688-5951).

RENÉE RITTER—Recent assertive abstractions, thru 10/16. Viridian, 52 W. 57th (245-2882).

JONATHAN SANTLOFER—Suggestive abstractions in oddly shaped canvases, 10/12-11/6. Adler, 37 W. 57th (980-9696).

MILLARD SHEETS—Central Park, Pennsylvania farms, California coast, thru 10/15. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

LEON POLK SMITH—Paintings from 1945 to 1950/Recent paintings. Thru 10/30. Washburn, 42 E. 57th (753-0546)/113 Greene.

PETER SOLOW—Paintings and drawings, thru 11/20. Touchstone, 29 W. 57th (826-6111).

ELENA URBAITIS—Solar flight in aluminum sheets, florescent lights, plexiglass, thru 10/16. Phoenix, 30 W. 57th (245-5095).

PAUL VAN HOEYDONK—Recent collage drawings of New York, and sculpture, thru 10/28. Deutsch, 20 W. 57th (765-4722).

URSULA VON RYDINGSVARD—A room installation using wood sculpture, 10/16-11/13. Esman, 29 W. 57th (421-9490).

MARY ANN ZYNSKY—Glass and mixed-media sculpture, thru 10/23. Portnoy, 56 W. 57th (757-0461).

Madison Avenue and Vicinity

KATHLEEN ARMSTRONG—Figurative sculpture and drawings, thru 10/30. M.O.A., 18 W. 55th (582-5830).

DARREL AUSTIN—Fourty years of cryptic figures, iconic beasts, thru 10/16. Perls, 1016 Madison (472-3200).

MILTON AVERY/GABOR PETERDI—Works on paper/Paintings from 1960 to the present. Thru 10/14. Borgenicht, 724 Fifth (247-2111).

TONY BERLANT—Large frame-like constructions for found paintings and "doors," thru 10/16. Fourcade, 36 E. 75th (535-3980).

SIMEON BRAGUIN—Acrylic washes alluding to boats, sky, 10/16-11/5. Poindexter, 1160 Fifth (831-2520). Wed.-Sat. 11-5:30.

TOBY BUONAGURIO—Ceramics and works on paper, thru 10/24. Arman, 817 Madison (570-2700).

KENNETH CALLAHAN—Selected drawings and small paintings, thru 10/16. Kraushaar, 724 Fifth (307-5730).

DENNIS CLIVE/WOODY GWYN—Recent ceramic sculpture/Western landscapes. Thru 10/30. Stone, 48 E. 86th (988-6870).

NICHOLAS DE GRANDMAISON—Portraits of Canadian Indians in pastel and oils, thru 10/30. ACA, 25 E. 73rd (861-5533).

MICHAEL GLANCY/WILLIAM MORRIS—Carved and electroplated glass vessels/Monoliths in blown glass. Thru 10/30. Heller, 965 Madison (988-7116).

EDITH GOETZ—Ephemeral figures in watercolors and paint, thru 10/23. Marbella, 28 E. 72nd (288-7809).

NANCY GRAVES—New polychrome bronzes, 10/16-11/11. Knoedler, 19 E. 70th (794-0550).

RAYMOND HAN—Recent still lifes, thru 10/27. Schoelkopf, 825 Madison (879-4638).

HANS HINTERREITER—Studied abstraction in tempera and acrylic, thru 11/6. Ericson, 23 E. 74th (737-6155).

HECTOR HOREAU (1801-1872)—Pen-and-ink and watercolor drawings by this 19th century French architect, thru 11/27. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

NED JACOB—Paintings, drawings, and sculpture of Kenya and its people, thru 10/22. Kerr, 49 E. 82nd (628-1340).

ELLSWORTH KELLY/FRANK STELLA—Eleven new painted metal wall reliefs, 10/16-11/6/Swan engravings, thru 11/18. Castelli, 4 E. 77th (288-3202)/43 W. 61st (245-0673).

MORTIMER LAUGHLIN—Mystic, surreal scenes, 10/12-30. Bartholet, 55 E. 76th (288-4642).

REUBEN NAKIAN—Early drawings and lithos, thru 11/6. Rolly-Michaux, 943 Madison (535-1460).

JOE NEILL—Installations of suspended multiple hemisphere, 10/13-11/13. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

HELEN OJI/STAN SINGLETON—Movement around a beehive, an octopus in thick, imbedded paint/Violence in raw scenes. Thru 10/30. Knowlton, 19 E. 71st (794-9700).

CARL-HENNING PEDERSEN—Expressionist watercolors of the demoniac aspects of life, thru 10/23. Lefebre, 47 E. 77th (744-3384).

PAUL PLETKA—Symbolic images of the American Indian, thru 10/23. ACA, 21 E. 67th (628-2440).

RALPH ROSENBORG—Early abstractions from 1938 to 1947, thru 10/30. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

MARK SABIN—Primal, surreal groups of figures, thru 10/23. P.M. & Stein, 903 Madison (734-3373).

ELLEN STEINFELD—Sculpture and wall reliefs, thru 10/23. Davidson, 43 E. 78th (734-6702).

GEORGE SUGARMAN—Selected abstract drawings and small scale sculpture, thru 10/23. Miller, 724 Fifth (246-1625).

JOAN THORNE—Highly colored, heavily impastoed abstractions, thru 10/27. Willard, 29 E. 72nd (744-2925).

MAX WEBER—Paintings concurrent with the retrospective at The Jewish Museum, thru 11/4. Forum 1018 Madison (772-7666).

ALBERT YORK—45 oils from 1963 to now, 10/12-11/6. Davis & Langdale, 746 Madiso (861-2811).

SoHo

MIRIAM BROFSKY—Landscape and figure drawings using human hair, thru 10/28. Eno, 101 Wooste (226-5342).

MICHAEL BUTHE/ROBERT KUSHNER—Myth and fetishes in mixed-media and assemblage/Acryli and mixed-media on paper and fabric, thru 11/ Solomon, 392 W. Broadway (925-1900).

JIMMY DE SANA—Paintings, drawings, colo photos, thru 10/30. Stefanotti, 150 Green (431-3393).

LIN EMERY—Bronze and aluminum kinetic sculpture, thru 10/30. Hutchinson, 138 Green (966-3066).

ERTÉ/BERNARD MODESTE—Sculpture and ser graphs, "The Zodiac"/Expressionistic oils. 10/12-3 Dyansen, 122 Spring (226-3384).

HARRIET GANS/MARTHA BJOZA REINKEN Mexico and pears in color photos/Large calligraph collages. Thru 10/27. Pindar, 127 Greer (533-4881).

ROBERT GNIEWEK/JOHN HOFFER—Reali Mexican nights/"Lost Island." Thru 10/30. Sem phore, 462 W. Broadway (228-7990).

MURRAY L. HOCHMAN/PHILLIP TAAFFE Paintings by both. Thru 11/3. Litz, 153 Merc (431-1990).

JORG IMMENDORFF—Socio-political allegorie thru 10/23. Sonnabend, 420 W. Broadw (966-6160).

BASIA IRLAND—Scrolled bookworks, thru 10/2 Center for Book Arts, 15 Bleecker (460-9768).

KOMAR & MELAMID—Biting satires of Sov repression using Stalin and Lenin in anachronis settings, thru 10/30. Feldman, 31 Merc (226-3232).

ELLEN K. LEVY/CAROL J. STEEN—Evolutiona systems in paintings and drawings/Tar drawings ancient weapons. Thru 10/16. 55 Merc (226-8513).

RICHARD LONG—An on-site installation, thru 1 16. Sperone Westwater Fischer, 142 Gree (431-3685).

ELAINE REICHEK—Knitted drawings, 10/15-11, Concord, 451 Broome (925-2994).

PAUL RICKERT—Scenes infused with light and mosphere, thru 11/3. Milliken, 98 Prin (966-7800).

FREDDY RODRIGUEZ—Clashing color abstra tions, thru 10/30. Cayman, 381 W. Broadw (966-6699).

PAUL SARKISIAN—Large trompe l'oeil paintin thru 11/6. Hoffman, 429 W. Broadw (966-6676).

JULIAN SCHNABEL—Flat wood structures of fr tured plates, figurative elements, thru 10/30. Boo 420 W. Broadway (966-2114).

DAVID TRUE—The deer and the satyr in symbo narratives, thru 11/6. Thorp, 419 W. Broadw (431-6880).

JOS AND ANNE MARIE VAN RAVENSTEIN— cent paintings and drawings by both, thru 11/7. C tral Falls, 478 W. Broadway (533-9481).

FRANK YOUNG—Expressionist "figures of myster 10/15-11/13. Bromm, 90 W. Broadway (732-619

KES ZAPKUS—Political issues in large paintings, thru 10/30. Weber, 142 Greene (966-6115).

LISA ZWERLING—Small watercolors plus two large narratives including an assassination, thru 10/20. First Street, 386 W. Broadway (226-9011).

Other

MADELYNN GINGOLD/RICHARD MILANI—Acrylic polymer configurations/Abstractions on raw film based on cave art. Thru 10/30. Nature Morte, 204 E. 10th (420-9544).

JACOB LANDAU—Lithos, woodcuts, and drawings from 1952 to now, thru 10/17. Ryan, 452 Columbus (799-2304).

OLAF LEU—Calendars by a leading German graphic designer, 10/12-12/3. ITC Center, 2 Hammarskjold Pl. (371-0699). Mon.-Fri. 12-5.

DIANNE MARTIN/JOHN SILVER—Detailed pastel drawings of clothing/Complex metaphysical oils. Thru 10/17. Noho, 542 LaGuardia Pl. (473-9619).

SAMUEL F.B. MORSE—A retrospective of this 19th century inventor, teacher, artist including "La Salon Carrée," thru 10/23. Grey, NYU, 33 Washington Pl. (598-7603).

MEL PEKARSKY—Oversized landscapes on unstretched canvas, 10/12-30. Einstein, 243 E. 82nd (628-8782).

TED STAMM—Black-and-white shaped canvases, thru 10/30. Bouckaert, 100 Hudson (925-6239).

SANAE TAKAHATA—Stylized visions, one of desire, 10/19-11/14. Zoma, 327 Columbus (595-0500).

GROUP SHOWS

57th Street

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Klinger, Tissot, thru 10/30.

GRAND CENTRAL—24 W. 57th (867-3344). "Tonalism," the American landscape from 1880 to 1915, thru 10/15.

HEIDENBERG—50 W. 57th (586-3808). Botero, Moore, Natkin, Nevelson, thru 10/16.

JANIS—110 W. 57th (586-0110). Figural expressionism by Pollock, Gorky, Guston, Johns, Morley, Rivers, Schnabel, Salle, thru 10/30.

KAHAN—48 E. 57th (355-5110). Gestures in African Art, thru 10/30.

MODERN MASTER TAPESTRIES—11 E. 57th (838-0412). Tapestries designed by deKooning, Lichtenstein, Lindner, Noland, Youngerman, thru 10/19.

PACE EDITIONS—32 E. 57th (421-3237). Prints by Close, Dine, Nevelson, thru 10/18.

ROSENBERG—20 W. 57th (757-2700). Prints by Barnet, Dash, Flack, Gwathmey, 10/14-11/6.

SUMERS—50 W. 57th (541-8334). Line by Klee, Matisse, Nadelman, Pascin, thru 11/6.

ZABRISKIE—29 W. 57th (832-9034). Three sculptors: Frank, Stankiewicz, Zorach and three photographers: Callahan, Friedlander, Strand, thru 10/30.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Prints by the 14th Street School, Bishop, Marsh, Miller, thru 10/30.

ACA—25 E. 73rd (861-5533). Contemporary Hopi pottery by Qoyawayma, 10/15-11/3.

ACQUAVELLA—18 E. 79th (734-6300). Three English artists including delicate fish by Dowson, thru 10/16.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy, Nagy, Schwitters, 10/19-12/21.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. Women of the Americas including Benglis, Gonzalez, Graves, Modiano, Nevelson, Okumura, Sanin, thru 10/17.

ELKON—1063 Madison (535-3940). Balthus, Baziotes, Calder, Dubuffet, thru 11/11.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30, Sat. 11-6. Newspaper comic art including a doodle sheet by Ronald Reagan, 10/13-11/6.

HIRSCHL & ADLER—21 E. 70th (535-8810). 18th and early 19th century British paintings, thru 11/6.

LABOETIE—9 E. 82nd (535-4865). Tues.-Fri. 10-5:30. Balla, Kandinsky, Klee, Schiele, thru 10/15.

MERRIN—724 Fifth (757-2884). Ancient fabrics from Egypt and Peru, thru 10/15.

NOORTMAN AND BROD—1020 Madison (772-3370). David Teniers and Adriaen Brouwer, masters of 17th century Dutch genre, thru 10/30.

ODYSSIA—730 Fifth (541-7520). Balthus, Morandi, Schiele, Steinberg, thru 10/30.

RIZZOLI—712 Fifth (397-3712). Illustrations by Alcorn, Cober, Forbes, Giusti, Peak, thru 11/2.

RONIN—605 Madison (688-0188). Japanese woodblock prints of "Women of the Nightless City" and Netsuke from 17th through 20th centuries, thru 11/13.

SOLOMON—959 Madison (737-8200). Avery, Hockney, and Louis, thru 10/30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Rockefeller Center: The First 50 Years, thru 10/30.

WEINTRAUB—992 Madison (879-1195). Graphics by sculptors Arp, Giacometti Marini, Moore plus paintings by Chagall, Ernst, Tamayo, thru 10/30.

Soho

ATLANTIC—458 W. Broadway (228-0944). 31 artists from Washington, D.C., thru 10/17.

COOPER—155 Wooster (674-0766). Sculptors drawings, 10/12-30.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. til 8. Thirteen emerging artists working on paper, thru 11/6.

MARINO—489 Broome (431-7888). Water by Alpert, Cole, Kellard, Romano, thru 10/30.

PRINCE STREET—121 Wooster (226-9402). Tues.-Sun. 12-6. Color by Bell, Cajori, Finkelstein, Mattiasdottir, Resika, thru 10/20.

SOHO 20—469 Broome (226-4167). Tues.-Sun. 1-6. The symbolic by Lerman, O'Beil, Plotkin, and Trieff, 10/16-11/10.

SOHO CENTER—114 Prince (226-1995). Adam, Coleman, Laster, and Palmer, thru 10/30.

SOHO 20—469 Broome (729-9146). Tues.-Sun. 12-6. Members, all women, thru 11/10.

VISUAL ARTS—137 Wooster (598-0221). Day, Gallart, Hoffer, Rocherolle, 10/15-11/14.

WARD-NASSE—178 Prince (925-6951). Abstract landscapes by Hoffman-Fernandez, "paintages" by Petitmare, and paintings by Volk, thru 10/28.

Other

A.I.R.—63 Crosby (966-0799). Andre, Romano, Stackhouse, thru 10/16.

ARTISTS SPACE—105 Hudson (226-3970). Selections from unaffiliated artists Ballou, Knowlton, Mascatello, Rumm, thru 10/30.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Elementary school children and artists interacting on art projects, 10/12-11/5.

EKSTROM—417 E. 75th (988-8857). Gallery artists, thru 10/16.

PARSONS—2 W. 13th (741-7758). Mon.-Fri. 9-9p.m., Sat. 9-6. Art glass from Sweden, thru 10/23.

SPACED—165 W. 72nd (787-6350). East Side, West Side in drawings, prints, and photos of New York City for 100 years, 10/19-12/4.

Photography

LOU BERNSTEIN—Whales, sharks, underwater life, thru 10/16. Ledel, 168 Mercer (966-7659).

BRASSAI—"The Artists In My Life," thru 10/30. Marlborough, 40 W. 57th (541-4900). Mon.-Fri. 10-5:30, Sat. 10-5.

STEPHANIE COHEN—Portraits of women photographers, thru 10/30. Photographics Unlimited, 43 W. 22nd (255-9678).

BRUCE DAVIDSON/MICHA BAR-AM—New York subways and riders in color/Israel, 1956 to 1982. Thru 11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.

ROBERT DISRAELI—The 30's including portraits of Davis, Marin, and Zorach, thru 10/22. Pfeifer, 825 Madison (737-2055).

JIM DOW—Panoramic views of 26 major league baseball stadiums/Six artists using photographic techniques. Thru 11/27. Freidus, 158 Lafayette (925-0113).

FLOATING FOUNDATION OF PHOTOGRAPHY—Pier 40 South, Hudson River at W. Houston (242-3177). Thurs.-Sun. 12:30-6. Twenty women including Bullaty, Orkin, thru 10/17.

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Adams, Diamond, and Gantz, 10/16-11/13.

BARRY GERSON—3-D photographic works, thru 10/29. Urdang, 23 E. 74th (288-7004).

KEVIN HIGGINS—Enshroudments, 10/17-11/13. Harley-Madigan, 156 W. 86th (783-5838).

RUSSELL LEE—1935 to 1961 in the small towns of America, thru 10/23. Witkin, 41 E. 57th (355-1461).

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ART

JOEL D. LEVINSON—California flea markets from 1975 to 1977, 10/16-11/7. OK Harris, 383 W. Broadway (431-3600).

ALEN MACWEENEY—Irish landscape and the people, thru 11/5. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Thurs. 7-9pm.

PHOTOCOLLECT—740 W. End (222-7381). Tues., Wed., Fri., Sat. 1-5 Czech photographers including pictorial landscapes, still lifes by Sudek, from the 20's to the 60's, thru 10/16.

PRAKAPAS—19 E. 71st (737-6066). Dutch photography after De Stijl, thru 10/23.

BARRY SEIDMAN—Brown paper bags and fruit, thru 10/16. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

CINDY SHERMAN—New color studies, 10/16-11/13. Metro Pictures, 169 Mercer (925-8335).

AARON SISKIND—Harlem from 1932 to 1940, thru 10/31. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4.

LARRY TRITTEN—Color still lifes, thru 10/31. Janapa, 303 W. 13th (741-3214).

MISAKO URYU—The opera and the ballet, thru 10/31. Nikon House, 620 Fifth (586-3907).

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Photos and paint by Kosuth, Nauman, Rauschenberg, Warhol, 10/14-11/13.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 10/17... The Douglass Morse Howell Retrospective; thru 10/17. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605) Mon.-Fri. 10-5. Pattern: The Decorated Surface; 10/15-12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Native North American Home Life: Changing Images; from 10/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan; thru 1/2.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... Masterworks from the Collection; thru 11/14... The Genius of Charles James; 10/16-1/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; thru 1/2

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; thru 11/7... Jan Matulka: Recent Acquisitions, thru 11/14.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870... Max Weber: American Modern; thru 1/16.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Cimabue Cross From Santa Croce in Florence; thru 11/10... Hendrik Goltzius and His Circle; thru 11/21... The Celestial Pen: Islamic Calligraphy; thru 2/27... Recent Acquisitions in Indian and Southeast Asian Art; thru Feb.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7... Icelandic Sagas, Eddas, and Art; thru 11/14.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. A Prairie Vision - The World of Olof Krans; thru 1/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; thru 2/6. **Theatre Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Architecture of Richard Neutra: From International Style to California Modern; thru 10/12... The Work of Atget: The Art of Old Paris; 10/14-1/4.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Samuel F.B. Morse: Educator and Champion of the Arts in America; thru 11/18... Fragments of Invention: The Sketchbooks of Le Corbusier; thru 10/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Cast with Style; thru 10/17... Oom Pah Pah: The Great American Band; thru 11/7... A Collector's Sampler: Library Accessions 1980-1982; thru 11/28... The Birth of New York: Nieuw Amsterdam 1624-1664; thru Dec.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; thru 1/16... Rockwell Kent: A Centennial Tribute; thru Nov... Ad-Vantages: A History of America's Taste Makers; thru 11/15... Islands on Paper; thru Nov. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. The World of "Dark Crystal;" thru 11/6.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... The UFO Show; thru 10/24... Flights of Fantasy; thru 11/7.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. Ritual and Myth: A Survey of African American Art; thru 11/1... An Ocean Apart: American Artists Abroad; thru 1/9.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Block Prints; thru 11/7... Milton Avery Retrospective; thru 12/5.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/13 at 10 & 2: Important Jewels. On view from 10/8. 10/14 at 2: Contemporary Prints and Multiples. On view from 10/9. **East,** 219 E. 67th St. (570-4141). 10/12 at 10: Furniture, Paintings, Decorative Objects, & Photographica. On view from 10/8. 10/13 at 10: Oriental Works of Art. On view from 10/9.

PHILLIPS—406 E. 79th St. (570-4830). 10/14 at noon & 6: European Furniture, Decorations, Bronzes, Art Nouveau, & Art Deco. On view from 10/8.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 10/14 at 10:15 & 2: Sotheby's Arcade Auctions: English Furniture, Decorations, Wedgwood, Ceramics. On view from 10/9. 10/14 at 10:15 & 2. Musical Instruments. On view from 10/9. 10/14 at 2: The Scott-Kinnear Collection (Coins). On view from 10/8. 10/15 at 2: Fine Books. On view from 10/8. 10/15 at 10:15 & 2: Good English Pottery, Furniture, Decorations, and Clocks. On view from 10/9. 10/16 at 10:15 & 2: The Samuel Pryor Doll Collection, Part 1. On view from 10/13. 10/16 at 2: Fine English Furniture and Decorations. On view from 10/9.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, October 11

BOSTON PHILHARMONIC, in its New York debut, with conductor Benjamin Zander, soprano Flicka Wilmore, mezzo-soprano Jane Struss, Chorus Pro Musica. Mahler's Symphony No. 2, "Resurrection." Carnegie Hall at 7:30. $6-$14.

PANAYIS LYRAS, pianist. D. Scarlatti, Beethoven, Barber, Ravel, Debussy, Granados, Liszt. Alice Tully Hall at 8. $8, $10.

CARROLL GLENN, violinist/**EUGENE LIST,** pianist, with Vermont Festival Players. Baker (N.Y. premiere), Mozart, Ysaÿe, Mendelssohn. Merkin Concert Hall at 8. $7.50.

SENTA SUNDBERG, mezzo-soprano. Mahler, Wagner, Schumann, Monteverdi. Carnegie Recital Hall at 8. $7.

BILL COLE/SEVENTH CYCLE: STRUGGLE TOWARDS A WORLD VIEW—Improvisational jazz concert with 13 musicians. Town Hall at 8. $7.50-$10.

Tuesday, October 12

I MUSICI, with violinist Pina Carmirelli. Rossini, Paisello, Locatelli, Mozart, Donizetti, Respighi. Carnegie Hall at 8. $8-$15.

NEW YORK PHILHARMONIC, Maxim Shostakovich conductor; violinist Glenn Dicterow. Dmitri Shostakovich's Violin Concerto No. 1 and Symphony No. 8. Avery Fisher Hall at 7:30. $6-$22.

DORIOT ANTHONY DWYER, flutist, with pianist-harpsichordist Joshua Rifkin and the Portland String Quartet. Bach, Prokofiev, Piston. Alice Tully Hall at 8. $8, $10.

POMERIUM MUSICES—"The First Flowers of the Renaissance"; music by Dufay, Binchois, Feragut, others. Merkin Concert Hall at 8. $7.

MARTIN NEARY, organist. Langlais, others. Trinity Church, Broadway at Wall St., at 12:45. Free.

CAROL BRESNER, soprano/**KENNETH MORRIS,** tenor. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

RACHELLE MANCINI, soprano. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Wednesday, October 13

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor. Beethoven's *Fidelio* Overture, Sessions's Concerto for Orchestra, Brahms's Symphony No. 2. Carnegie Hall at 8. $9.50-$22.

PAMELA FRAME, cellist. Boccherini, Shostakovich, Rachmaninoff, Picker (world premiere). Merkin Concert Hall at 8, $7.50.

FERNANDO VALENTI, harpsichordist. Bach, Scarlatti. Central Presbyterian Church, Park Ave. and 64th St., at 7:30. $7.

EMERSON STRING QUARTET/TASHI/RICHARD GOODE, pianist. Benefit for CARE. St. Bartholomew's Church, Park Ave. and 51st St. (686-3110, ext. 203), at 7. $7.50-$15.

PERCY GRAINGER CENTENARY CONCERT—Soprano Adele Irving, pianist Gary Norden, with a male chorus and an instrumental ensemble. Works of Grainger, Delius, Grieg, others. Alice Tully Hall at 8. $5, $7.

RIP KELLER, pianist, plays Cage's *Sonatas and Interludes for Prepared Piano.* Symphony Space at 8. $5.

DAVID JOHNSON, pianist. Carnegie Recital Hall at 8. $7.50.

JOYCE ANDREWS, soprano. Federal Hall, 26 Wall St., at 12:30. Free.

ALWIN BAR, pianist. Lincoln Center Library at 4. Free.

SABRINA FUNG, pianist, plays contemporary music of the People's Republic of China. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30, $2.

SUSAN EBERNEZ, flutist/**SHIRLEY GRUENHUT,** pianist. 19th-century salon music by Briccialdi, Doppler, Popp. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Thursday, October 14

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor (N.Y. debut). Mahler's Symphony No. 6. Avery Fisher Hall at 8. $6-$22. Note: an open rehearsal of this program at 10 a.m., Thurs. only; $3.

BOSTON SYMPHONY—See 10/13.

CONCERTS PLUS, AN EVENING OF STRINGS, with violinists Sidney Harth and Shlomo Mintz; cellist Simca Heled; violist Michael Tree, and guest Jacques Francais. Martin Brookspan, Robert Sherman host. Merkin Concert Hall at 8. $8.

LASALLE QUARTET—Schoenberg's *Verklärte Nacht,* Brahms's Sextet No. 1. Alice Tully Hall at 8. $6.50-$10.

TOYOHIKO SATOH, Baroque-lutenist (N.Y. debut). Works of Weiss and Bach. Carnegie Recital Hall at 8. $7.50.

BARBARA GORDON, soprano/**BETHE ALPERT,** piano. Mahler, Debussy, Blech. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JEFFREY SIEGEL, pianist. "Keyboard Conversations—The Fantasy World of Robert Schumann." Fantasy in C major, Op. 17, with a newly discovered alternate ending. Metropolitan Museum at 8. $5.

HESPERUS, with guest soprano Ann Monoyios. Chamber music from the English Baroque, by Purcell, Tomkins, Locke, Handel. Cathedral of St. John the Divine, St. James Chapel, Amsterdam Ave. and 112th St. (749-6600), at 8. $7.

DAN FRANKLIN SMITH, pianist. Bach, Busoni, Porter, Chopin, others. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

ARTHUR BERGER, pianist-composer/**CHRISTOPHER KIES,** pianist/**ATLANTIC STRING QUARTET/ERIC CHASALOW,** flutist, **JUDITH BETTINA,** soprano/**DAVID OLAN,** clarinetist. Music by Berger. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

DANIEL BLUMENTHAL, pianist/**SERGIU SCHWARTZ,** violinist/**KAREN DREYFUS,** violist/**JULIAN RODESCU,** cellist. Goetz's Piano Quartet in E, Op. 6; Mozart's Piano Quartet in E-flat, K. 493. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, October 15

MUSICA SACRA, Richard Westenburg conductor; soprano Arlene Auger, mezzo Jan DeGaetani, tenor Douglas Robinson, bass-baritone Jan Opalach. Bach's *Magnificat* in D and Cantata No. 202, "Wedding"; CPE Bach's *Magnificat.* Avery Fisher Hall at 7:30. $7-$13.

YO-YO MA, cellist/**EMANUEL AX,** pianist. Beethoven, Brahms. Metropolitan Museum at 8. SRO, $6.

NEW YORK PHILHARMONIC—At 2. See 10/14.

TRIO DELL'ARTE—Beethoven's Trio in c, Op. 1, No. 3; Shostakovich's Trio No. 2 in e, Op. 67; Brahms's Trio No. 2 in C. Carnegie Recital Hall at 8:30. $7.

JUILLIARD ORCHESTRA, Jorge Mester conductor. Mozart's Divertimento for Strings in F, K. 138; Mahler's Symphony No. 6. Alice Tully Hall at 8. Free.

AFRICAN-CARRIBBEAN FOLKLIFE FESTIVAL—Symphony Space at 8. $9.

NEW YORK CONCERTINO ENSEMBLE—17th- and 18th-century works. French Evangelical Church, 126 W. 16th St. (929-6312), at 8. $9.

KEN ZUCKERMAN WITH SHASHI NAYAK—North Indian music. Alternative Museum, 17 White St. (966-4444), at 8. $5.

TOSHI MAKAHARA, a vocal ensemble. Interlude concert, 137 Greene St. (420-0757), at 8. $5.

CALVIN HAMPTON, organist. Music by Bach. Calvary Episcopal Church, Park Ave. S. at 21st St., at midnight. Free.

LUCY SIMPSON—Folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

Saturday, October 16

CLAUDE FRANK, pianist. Beethoven's Sonata No. 10, Sonata No. 3, Sonata No. 29, "Hammerklavier." Alice Tully Hall at 3. $7-$10.

NEW YORK PHILHARMONIC—See 10/14.

PETER SERKIN, pianist. Stravinsky, Beethoven, Wolpe. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

MUSICA AETERNA—Met Museum at 8. Sold out.

AVO KOUYOUMDJIAN, pianist (American debut). Mozart, Beethoven, Schumann, Babadjanyan. Alice Tully Hall at 8. $8, $10.

EUGENE BARBAN, pianist. Mozart, Schubert, Debussy, Lees, Liapunov. Merkin Concert Hall at 8. $6.

LIONEL PARTY, playing the harpsichord and spinettino. Scarlatti, Bull, Bach, Frescobaldi, Couperin. 92nd St. Y at 8. $7-$9.50.

MARIE SICA-DROHAN, soprano. Carnegie Recital Hall at 2. $6.

MARTY EHRLICH/STAN STRICKLAND—Duets for reeds and flute. Alternative Museum, 17 White St. (966-4444) at 8. $5.

KEISHA ST. JOAN AND QUARTET, with Willene Barton. Jazz. Citicorp Market at 8. Free.

JANE MCMAHAN, soprano/**RICHARD JUSTIN FIELDS, NEAL GOREN,** pianists /**ANDREW, KATHLEEN QUINLAN-KRICHELS,** dancer-choreographers. Schubert, Ives. Satie. artSynergy, at 149 Second Ave. (222-1939), at 8. $6.

FLORENCE SIDEL, pianist. Lincoln Center Library at 2:30. Free.

FRANCES MAGNES, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

AFRICAN-CARIBBEAN FOLKLIFE FESTIVAL—Symphony Space. at 3 and 8. $9.

FRED JACOBOWITZ—Music for clarinet and piano. Interlude, at 137 Greene St. (420-0757), at 8. $5.

EMERSON QUARTET, with violist Scott Nickrenz. Beethoven's String Quartet, Op. 18, No. 1; Berg's String Quartet, Op. 3; Brahms's G-major Viola Quintet. BAM at 8:30. $7.

Sunday, October 17

EMANUEL AX, pianist/**YO-YO MA,** cellist. Beethoven's Sonatas in g, Op. 5, No. 2, and in C, Op. 102, No. 1; Brahms's Sonata in d, Op. 108. Avery Fisher Hall at 8. $7-$13.

MANTICORE ORCHESTRA, Thomas James, conductor; mezzo-soprano Cynthia Munzer. Copland's Second Symphony; Chausson's "Poeme de l'amour de la mer"; Beethoven's Symphony No. 6. Alice Tully Hall at 8. $8, $10.

THE CHIEFTAINS—Traditional Irish music. Carnegie Hall at 8. $7.50-$12.50.

JUILLIARD QUARTET—Beethoven program. Metropolitan Museum at 8. $10.

HELEN ARMSTRONG, violinist. Alice Tully Hall at 3. $8, $25.

GLORIA MIRABEL, mezzo-soprano. Works of Morrilo (premieres). Merkin Concert Hall at 8. $15.

KATHRYN SELBY, pianist. (N.Y. recital debut). Mozart, Beethoven, Bartók, Brahms. 92nd St. Y at 8. $7-$9.50.

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MUSIC & DANCE

JOHN CHARLES CARPENTER, pianist. Carnegie Hall at 5:30. $6, $8.

CATHERINE WALLACE, soprano/**ROBERT FLEISCHER,** violinist/**EUGENE SEAMAN,** pianist. Carnegie Recital Hall at 8:30. $6.

DAVID AMRAM—"American Jazz for All Ages." Museum of the City of New York, Fifth Ave. at 103rd St., at 3. $5.

PASQUALE BIANCULLI, guitarist/**DANIEL POCIERNICKI,** tenor. American Institute of Guitar, 204 W. 55th St., at 3. $3.

FOLGER CONSORT, with soprano Ann Monoyios. Music by Machaut, and songs of late-14th-century southern France. Corpus Christi Church, 121st St. east of Broadway, at 3. $6.

TRIAD CHORALE, Noel Da Costa director; pianist Raymond Jackson. Dett, Blake, Handy, including Dett's "The Ordering of Moses." Symphony Space at 3. $8-$10.

ZEROMANIA—Italian singers and musicians Madison Square Garden, Felt Forum, at 7. $10-$16.

JANE MCMAHAN, others, at 4. See 10/16.

DAVID MESSENIO, organist. Pop music All Saints' Church, Madison Ave. at 129th St., at 2:30. Free.

CONCORDIA JAZZ ENSEMBLE BAND—Jazz vespers. St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 5. Donation.

INTERLUDE CONCERTS—At 3, chamber music with pianist Max Lifshitz and cellist Ted Mook. At 8, music for piano and violin by Ives, Cowell, Mozart, Cage, with the Eckhart Zahab Duo. At 137 Greene St., 5th floor (420-0757). $5.

MUSIC LIVE!—See 10/12.

DAVID ROTH, folksinger. Centerfold, 263 W. 86th St. (866-4454) at 7:45. $4.

EMERSON QUARTET—At 2. See 10/16.

DANIEL BLUMENTHAL, pianist/**WOLFRAM CHRIST,** violist. Marais, Kalliwood, Hindemith, Brahms. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 4. $6.

JULIUS GROSSMAN ORCHESTRA, with cellist Carole Whitney. Tchaikovsky, Mozart, Beethoven, Bloch. St. Mary's Auditorium, Parsons Blvd. and Jasmin Ave., Flushing, at 3. Free.

MUSIC BY WOMEN COMPOSERS, including Schonthal, Zaimont, Mamlock, et al. Wave Hill, 675 W. 252nd St., Riverdale (549-2055), at 3. $8.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 16—Mon., 10/11, at 8: Verdi's *La Forza del Destino,* Levine conducting; with Mitchell, Conrad, Bergonzi, Milnes, Bacquier, Morris. 10/12 at 7:30: Strauss's *Der Rosenkavalier,* Levine conducting; with Lear, Troyanos, Blegen, Stamm, Moll, Meredith, Coss. 10/13 at 8: Ponchielli's *La Gioconda,* Patane conducting; with Marton, Dunn, Payne, Domingo, Manuguerra, Cheek. 10/14 at 7:30: Mozart's *Idomeneo,* Levine conducting; with Cotrubas, Behrens, von Stade, Pavarotti, Alexander. Premiere of a new production staged and designed by Jean-Pierre Ponnelle, with lighting by Gil Wechsler. 10/15 at 7:30: *Der Rosenkavalier,* Tate conducting; with Te Kanawa, Troyanos, Blegen, Pavarotti, Moll, Hammond-Stroud, Coss. 10/16 at 2: Mussorgsky's *Boris Godunov,* Conlon conducting; with Talvela, Dunn, Ochman, Gilmore, Gramm, Plishka. 10/16 at 8: *La Forza del Destino;* same as 10/11.

New York City Opera
At the New York State Theater

THRU NOV. 14—Wed., 10/13, at 7: Bernstein's *Candide,* Mauceri conducting; with Erie Mills (debut), Costa-Greenspon, Eisler, Lankston, Harrold, Reeve, Billings. Premiere of new production, directed by Harold Prince; costumes by Judith Dolan, scenery by Clarke Dunham, choreography Patricia Birch, lighting Ken Billington. 10/14: no performance. 10/15 at 8: Puccini's *Madama Butterfly,* Keene conducting; with Haddon, Christin, Hadley, Titus. 10/16 at 2: Gluck's *Alceste,* Leppard conducting; with Harper, Garrison, Eichorn, Reeve. 10/16 at 8: *Candide;* same as 10/13. 10/17 at 1: Verdi's *La Traviata,* Badea conducting; with Soviero, Freeman, Stone. 10/17 at 7: Mozart's *Le Nozze di Figaro,* Bergeson conducting; with Bouleyn, Nielsen, Pelle, Ramey, Titus, R. McKee.

Other

DON GIOVANNI, by Mozart. Amato Opera, 319 Bowery (228-8200). 10/16 at 7:30; 10/17 at 2:30. $7.

FALSTAFF, by Verdi. TOMI, 23 W. 73rd St (799-7973). Presented by Opera Camerata, in English. 10/15, 10/16, 10/17 at 7:30. $5.

LUISA MILLER, by Verdi. The Opera Stage of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 10/17, 24, 31 at 3. $3.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 10/17: Herbert's *Mlle. Modiste.* 10/20-31: Gilbert and Sullivan's *The Mikado.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

HARMONIA OPERA COMPANY, in a program that includes Act IV of Messager's *Madame Chrysantheme,* along with vocal and chamber works. Benefit. Japan Society, 333 E. 47th St. (832-1155), 10/16 at 8. $15, $25, with reception.

Dance

Alwin Nikolais Dance Theatre
At City Center

THRU 10/24—$12-$20. Program I, 10/13, 16, 19, 22 at 8; 10/24 at 3: *Temple, Tensile Involvement, Crossfade, The Mechanical Organ II.* Program II, 10/12, 14, 15, 20, 21, 23 at 8; 10/17 at 3: *Pond, Noumenon, Countdown, The Mechanical Organ I.*

Ballet International
At the Brooklyn Academy of Music

10/12-17—$5-$17.50. The Norwegian National Ballet presents *The Tempest,* choreography by Glen Tetley, score by Arne Nordheim. 10/12 at 7, 10/13-16 at 8, 10/16 and 17 at 2.

Ballet Rambert
At Whitman Hall, Brooklyn College

10/15-17—$7-$10. 10/15 at 8: *Pribaoutki; Apollo Distraught; Rainbow Ripples; Ghost Dances.* 10/16 at 8: *Lonely Town, Lonely Street; Berlin Requiem,* Act III; *Apollo Distraught; Rainbow Ripples.* 10/17 at 2: *Rite of Spring—Pictures of Pagan Russia; Lonely Town, Lonely Street; Ghost Dances.*

The Feld Ballet
At the Joyce Theater

THRU 10/24—Tues.-Thurs. and Sun., $15; Fri., Sat., $20. Evenings at 8, except where otherwise indicated. 10/12, *Excursions, Over the Pavement, A Footstep of Air.* 10/13, *Excursions, Circa, Straw Hearts.* 10/14, *The Consort, Anatomic Balm, Play Bach.* 10/15, *Excursions, Over the Pavements, Straw Hearts. 10/16, Excursions, Circa, A Footstep of Air.* 10/17 at 2, *Anatomic Balm, The Consort, Straw Hearts.* 10/17 at 7:30, *A Footstep of Air, Over the Pavement, Play Bach.* 11/19, *Excursions, Circa, Straw Hearts.*

Other

JOHN BERND AND HOPE GILLERMAN—*Lost and Found* and *The Blond Slave.* Danspace, St. Mark's Church, Second Ave. and 10th St. (674-8112). 10/14-16 at 8:30. $4.

MARIE CHOUINARD—*Marie Chien Noir,* a solo in three parts. The Performing Garage, 33 Wooster St. (966-3651). 10/13-18, 10/20-25 at 9:30. $6.

JANE COMFORT—*Incorrect Translations,* a group work. All Tuesdays in October plus 11/2, at 8. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $5.

ELINOR COLEMAN DANCE ENSEMBLE, with an innovative use of fabrics. Ohio Theatre, 59 Greene St. (929-1585). 10/14-16 at 8, 10/17 at 2. $6.

MEG EGINTON AND DANCERS—*Dancing in a Tight Spot.* Inroads, 152 Mercer St. (226-6622). 10/17 at 8:30. $5.

TRACY HUTTON AND DANCERS—*Exposure* (four pieces). Emanu-el Midtown Y, 344 E. 14th St. (673-2207). 10/16, 17, at 8. $5.

REBECCA KELLY DANCE COMPANY—Charles Weidman's *Dialogue Situation II,* plus *Sunrokkers, Black Glass, Night Air.* 92nd St. Y, Lexington at 92nd (427-4410). 10/11, 12 at 8. $8, $10.

LINDA KOHL AND DANCERS—Full evening of repertory. Merce Cunningham Dance Studio, 463 West St. (254-6521). 10/13-16 at 8:30. $5.

MARLEEN PENNISON AND DANCERS—Tribeca Studio, 117 Hudson St. (966-0978). 10/16 at 8; 10/17 at 1. $5.

RIVERSIDE DANCE FESTIVAL—10/13, 15 at 8; 10/17 at 2, Sachiyo Ito and Company. . . 10/14, 16, 17 at 8, The Yard, Riverside Church, the Drive at 120th St. (864-2929). $6.

WENDY ROGERS DANCE COMPANY—Three New York premieres. Bessie Schönberg Theater, 219 W. 19th (924-0077). 10/14-16 at 8, 10/17 at 3. $5.

OTHER EVENTS

Happenings

COLUMBUS DAY FESTIVITIES 10/11 include, naturally, the annual parade. Starting time is noon, up Fifth Ave. from the 40s side streets, to 86th St. Following their participation, around 2:15, regional winners in a national "Renaissance Football" tournament will meet for the championship. What, you ask, is Renaissance football? Find out, in Central Park's North Meadow, Field II, off Fifth Ave. and 98th St.

BOOKS, ANTIQUES, AND OTHER GEMS The Brooklyn Public Library's Books-by-the-Pound sale, 10/17, 10-4, charges just 50 cents for a pound of used books, and they come in all varieties. Site is the parking area of the Central Library, Flatbush Ave. near Grand Army Plaza, and there'll be music and a clown show at noon and 1. Proceeds go to buy more books for the library—and that's the best part. . . The Friends of Snug Harbor Cultural Center, 914 Richmond Terrace, Staten Island, are tossing a benefit antique auction, 6 to midnight, 10/16 (448-2500). . . Excellence in Woodworking East, at Madison Square Garden 10/15-17, will offer seminars and demonstrations, along with exhibitors of equipment and supplies. Noon-9 Fri., noon-8 Sat., noon-6 Sun. $5.50. . . Victoriana is the theme and focus of the National Arts and Antiques Festival, Seventh Regiment Armory, Park Ave. and 67th St., thru 10/17. Daily 1-10, Sun. 1-6. $5. . . Finished jewelry, loose gemstones, minerals, gold, silver, and settings are on exhibit at the Westchester Jewelry, Gem, and Mineral Show/Sale, 10/15-17 at the Westchester County Center, White Plains. Noon-8 Fri., 10-8. Sat., 11-7 Sun. $2.50.

TOUR OTHER PEOPLE'S HOUSES AND GARDENS The Sunset Park Restoration Committee invites visitors 10/17, 1-5, to have a peek at frame homes, two-family brick homes, and brownstones—ten houses and a church in all. Start at St. Jacobi's Lutheran Church, Fourth Ave. at 53rd St., Brooklyn. There'll be coffee and cake and a concert, too (854-2847). $4.

FALL'S NATURE NOTES include a flurry of events for the week. Consider: The Unique Jacques Marchais Center of Tibetan Art, 338 Lighthouse Ave., S.I. (987-3478), will stage its Harvest Festival 10/17, noon-5. The flavor is Tibetan—food; entertainment; on-sale clothing, rugs; films; Buddhist monks participating in a harvest rite. $2 adults; seniors/children $1. . . More harvest fare at Richmondtown's Old Home Day, also on S.I. (667-0900), 10/17, 10-5. Hay-jumping, corn-husking, butter churning—all sorts of crafts and demonstrations. $3 adults, $1.50 seniors, $1 children. . . The Garden Club of America hosts Autumn in the Atrium, at Citicorp, Lexington Ave. and 53rd St., 10/12-15. The annual flower show includes classes, competition, and displays of plants and flowers. 1 p.m. is opening time Tues., and the show closes at 2 Fri. . . Help the environment in a positive way, by being a work volunteer. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000), will welcome you 10/16, 10-1 and 3-4. Take gloves. There's an open house that day, 1-3—you can take part in that too. Help Central Park plant 23,000 bulbs in various locations. 10/17, 10:30 a.m.-2:30; call 988-8826 first.

Tours

ART DECO BUILDINGS, in the East and West 50s, with the Art Deco Society of N.Y. (689-5194). 10/16 at 2:30, rain or shine; meet at G.E. Bldg., Lexington Ave. and 51st St. $3.

LADIES' SHOPPING MILE—With Friends of Cast-Iron Architecture (369-6004). 10/17 at 2, meet at Grace Church, Broadway and E. 11th St. $2.50.

ELLIS ISLAND/GOVERNORS ISLAND—Tours with 92nd St. Y (427-6000, ext. 179). Each begins at 10 a.m., 10/17. Each is $8, for a day-long tour.

FALL-FOLIAGE STROLL, in Brooklyn, with Friends of the Parks (861-9696). 10/17 at 2, meet at Bartel Pritchard Circle (F train, Prospect Park station). $1.

LOWER MANHATTAN, a history walk with Joyce Gold (242-5762). 10/17 at noon, meet at Trinity Church, Broadway at Wall St. $5.

STATEN ISLAND—S.I. Historical Society guided bus tours, visiting historic sites and cultural institutions, including Richmondtown (351-1611, for details). 10/17, 24, 31; bus leaves from Ramp E, S.I. Ferry Terminal at St. George, at either 1 or 2:30, return ferry at 2:30 or 5:30 (optional stay at Richmondtown). $7; seniors $6, children under 12, $3. No reservations; first come, first served.

UPPER BROADWAY—Clerics and Scholars. Tour with the Museum of the City of New York (534-1672). 10/17 at 1:30, meet at Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. $5.

CONSERVATION AND THE OUTDOORS—Emphasis on nature (call 697-5895 for hike information). 10/16 at 1: City Hall and newspaper row; meet at City Hall. Free. . . 10/17 at 10 a.m.: Heritage National Recreation Trail. Walk the length of Central Park (4 hours). Meet at the Dairy, west of the Zoo at 65th St. Free.

SHORE WALK—Marine biologist Richard McDermott is the guide. Alley Pond's Salt Marsh and Little Neck Bay. Meet at the Environmental Center, 228-06 Northern Blvd., Douglaston, Queens, 10/17 at 1 (229-4000). $1.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 10/16, Van Cortlandt Park, Bronx. 10/17, Alley Pond, Queens. Phone for directions and details (291-6825). $15.

MORNINGSIDE HEIGHTS—Tour with the West Side YMCA. 10/16 at 11 a.m. $7; reservations required by 10/15 (787-6557).

CHELSEA—Sugarplums, secret gardens, and old New York homes. Small Journeys (689-4076). 10/16 at 2, meet at Ninth Ave. and 23rd St., NW corner. $5.

PARKS TOURS, in the boroughs, led by the Urban Park Rangers. All are free. . . Bronx (822-4336): 10/15 at 7:30 p.m. Meet at Mosholu Ave. and Broadway entrance to Van Cortlandt Park for a nocturnal visit. . . Brooklyn (360-8141): Fall photography walk in Prospect Park, 10/17 at 1, meet at Grand Army Plaza Arch. . . Manhattan (see Conservation and the Outdoors above).

SLOANE HOUSE Y—Walking tours from the Y, 356 W. 34th St. (760-5850). 10/14 at 6: Chinatown and Little Italy. $1.

MURRAY HILL, Remnants of a Gilded Age. Tour with New York Walk-About, 10/17 at 2 (582-3460). Meet on NW corner of E. 34th St. and Madison Ave. $4.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 10/11 at 7:30, vs. Islanders. 10/13 at 7:30, vs. Philadelphia. 10/17 at 7:30, vs. Los Angeles. . . **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 10/14 at 8:05, vs. Pittsburgh. 10/16 at 8:05, vs. Los Angeles.

BASKETBALL—N.Y. Knicks (563-8000). Pre-season double-headers at Madison Square Garden: 10/14 at 6: Milwaukee vs. Washington, New Jersey vs. New York. 10/16 at 6: Chicago vs. Atlanta, Boston vs. New York. $6-$14 (2-for-1, if bought at the Garden box office).

FOOTBALL—Schedule suspended while strike negotiations continue.

Children

RAGABASH PUPPET THEATER, in "Crawlwalk" —pageantry, music, dance, for adults and children 7 up. YWCA, Lexington Ave. at 53rd St. (755-4500, ext. 11). 10/18 at 7:30. $5.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st (988-3404). Story hours, free, Sun. at 11 a.m. (West Side), and 12:30 (East Side). . . 10/17, West only: P.K. Roche, author of "Goodbye, Arnold."

HALLOWEEN HI-JINKS, with Casper, Wendy, and Richie Rich. Cartoons and comic books. FAO Schwarz, Fifth Ave. and 58th St. (644-9400), 2nd floor. 10/16 at 11 a.m. Free.

A TOUCH OF AUTUMN, fair hosted by the Urban Park Rangers. Precision riding at 11 and 1, kite flying, direction-finding workshop, farmyard tours, displays on the environment and hobbies. Prospect Park, Children's Farm area, off Empire and Flatbush Aves., Brooklyn. 10/16, 17, 10-4. Free.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

TALES OF CHELM, a story-play. Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 and 3. $5.

PINOCCHIO, by the Nicolo Marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725), Sundays at 1. $3.

THE LITTLE PEOPLE'S THEATER COMPANY —Courtyard Playhouse, 39 Grove St. "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

TINKER TOM AND THE MAGICAL GRANNIES, by the Heights Players. 26 Willow Place, Brooklyn (237-2752). Sat. and Sun. at 2, thru 10/24. 10/15 at 8:30, family night. $3.

WOODCARVING AND EMBROIDERY WORKSHOPS, at the Ukrainian Museum, 203 Second Ave., at 13th St. (228-0110). Embroidery: Sat. at 1; children 10-16, free. Woodcarving: Sat. at 2:30; children 12-16, free.

POP GOTHIC—A CHILD'S DILEMMA—Art exhibit by Richard Nicksic; his cats, clowns, toys, etc. Arsenal Gallery, 64th St. and Fifth Ave., Central Park. 10/15-11/26, Mon.-Fri., 9:30-4:30. Free.

PUBLIC LIBRARY PROGRAMS—Muhlenberg Branch, 209 W. 23rd St.: 10/15 at 4, short films. . . Yorkville Branch, 222 E. 79th St.: Thurs. at 4, short films.

MICHAEL TAUBENSLAG PRODUCTIONS—Musical comedies "Alice in Wonderland" at 1, "Jack and the Beanstalk " at 2:30, 10/17, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

ON STAGE, CHILDREN!—"You + Me = We" is a collage of songs, poems, and stories. Sat. at 1:30 or 3:30, Hartley House Theater, 413 W. 46th St. (246-9872). $2.50; adults $3.50.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. (559-4259). 10/16 at 11 a.m., Dennis the Magician. Free.

PUPPET PLAYHOUSE—Fireboat House, 130 East End Ave. at the foot of Carl Shurz Park and 89th St. (289-2110). 10/16 at 1:30: Allyn Gooen and Balloons. $2.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30 and 4 (also 10/11). $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUE—"Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. $4 minimum, $2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. $2, adults $3. Multimedia museum. Games, demonstrations, etc. . . Special exhibit: All Books/None Paper. . . Workshops at 1 and 3 10/16: Alternative Books; create from stone, wood, paper, sand. . . Sun. at 1:30 and 3:30, short films.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3. . . 10/16 at 3: A Fine Hand; Henry Frankfield demonstrates handwriting. 10/17 at 3: International Game Day.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st - 6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . 10/16 at 1:30: Realms of the Sea, legends and poetry, with a workshop following. . . 10/17 at 1:30: Balkan music and dance, with Carol Freeman. Free with museum admission.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: chicken & ribs, hamburgers, salads. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. *Dress opt. Northern Italian.* Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(I-M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res.

sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MARY ELIZABETH'S—6 E. 37th St., 683-3018. Casual. Traditional American. Spcls: spoon-dropped codfish balls, roast loin of pork, beef pot-roast, home baked bread. B Mon.-Sat. 7-11. L Mon.-Sat. 11-3. D Mon.-Fri. 4-9. Complete D. Private parties for 50. Closed Sun. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab & sweetbread terrine with fresh morelles, smoked cornish game hen, sausage of wild boar & mushrooms, medallion of venison. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. to 11 p.m. **(I-M)** AE, CB, DC, MC, V.

BISTRO BORDEAUX—407 Eighth Ave., bet. 30th & 31st Sts., 594-6305. Casual. French. Spcls: terrine of vegetables, steak with shallots, sole cressonnière. Res. sug. L Mon.-Fri. noon-3. D daily 5-10:30. **(M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scalloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(I-M)** AE, CB, DC.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, boneless roast duckling, steak au poivre. Res. sug. L Tues.-Sat. 11:30-2:30, Sun. noon-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

BEIJING PAVILION—220 E. 46th St., 661-8275. Dress opt. Mandarin-Szechuan. Spcls: Peking duck, sauted prawns with shanpung sauce, kirin fish Peking style. Res. nec. L daily noon-3. D daily 3-11. Private parties for 140. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LE JARDIN—248 E. 49th St., 355-1810. Casual. Country French. Spcls: boudin de fruit de mer, selle d'agneau en croûte, confit de canard. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 20. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, scallop & shrimp pernod, prime ribs. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties for 50. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V

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SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special

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MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M-E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4 **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: *capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese.* Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music Sun.-Thurs. 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec.

B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Br Sun. noon-4. Private parties. Closed Mon. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

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PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave:, bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meuniere. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/15, 16, The Jaki Byard Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 10/11, Joan Cartwright. 10/12-17, Dizzy Gillespie. 10/19-24, Art Blakey & Jazz Messengers. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 10/11, George Winston; Alex de Grassi; Scott Cossu; Michael Hedges. 10/14-16, Patti Lu Pone. 10/17, Don Morrell & the Meteors; The Swinging Madisons. 10/18, 19, John Lee Hooker; The Juke Jumpers. 10/20, 21, Patrice Rushen. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9, 10, & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter Wed.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 10/14, Danny Weiss, Barry Mitterhoff & Larry Cohen. 10/16, Cranberry Lake Jug Band. Shows at 8:15. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 10/17, Stan Getz with Jim McNeely, Marc Johnson, and Victor Lewis, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/12, The Press; Bill Fern's Rock Jam. 10/15, Jesse Winchester. 10/16, Frank Christian. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/11, 18, Bob Cunningham and Bross Townsend. 10/12-16, Jorge Dalto. 10/17, Andy Bey. 10/19-23, Jann Parker. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 10/12, Those Gennaro Sisters. 10/14, Mandel & Lydon. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JASON'S PARK ROYAL—23 W. 73rd St., 874-8091. 10/17, 19, *Four to Go* featuring Rhoda King, Andrew Haywood, Brad Carpenter, & Robert Gerristead. Shows at 9 & 11. AE, DC, V

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 10/12-16, pianist Lou Levy with Bill Takis on bass. Sun. & Mon. pianist Fred Hersch with Marc Johnson on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 10/11, Anthony Davis Quintet. 10/12-16, Old & New Dreams. 10/17, Pete "La Roca" Septet. 10/18, 19, Paquito D'Rivera Quintet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 10/11-23, Vic Damone sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/23, "Margaret Whiting: Hooked on Merman," two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 10/16, Lisa Sokolow with Peter Bacchus on flute and Bill Bickford on guitar. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 10/12, 19, comedian Dennis Blair. 10/13, Sherry Winston. 10/14, John Bayley. 10/15, 16, Robert Hunter. 10/17, Jazz Jam featuring Danny Morouse & friends. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 10/11, Bonnie Hayes. 10/13, Joe Perry Project. 10/15, Rockats. 10/16, Alan Vega. 10/18, Producers. 10/21, Chuck Berry. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 10/11, Lynn Welshman Tentet. 10/12, Ed Palermo Big Band. 10/13, Bush Rock with Delmar Brown, Kenwood Dennard, Rael Wesley Grant. 10/14-17, World Saxophone Quartet. 10/18, Lynn Welshman Tentet. 10/19, Miroslav Vitons with Mike Hyman, Andy Laverne. 10/20, Kathy Rose Salit. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/11, Transwave. 10/12, Diane Bulgarelli. 10/13, Getaway. 10/14, Sandi Rose. 10/15, Marta Hellin. 10/16, Andre Morgan. 10/17, Marc Z. 10/18, Patti Heller. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 10/12, 19, Afro-Cuban Jazz with Daniel Ponce. 10/15, Yomo Toro Y Su Conjunto. 10/16, Double Exchange with Jamaaladeen Tacuma and Cornell Rochester.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 10/11, Howard Johnson & Gravity. 10/12-16, Louie Bellson. 10/17, Thiago de Mello & Amazon. 10/18, Howard Johnson & Gravity. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 10/16, Chris Calloway sings, Tues.-Sat. at 10 & midnight. 10/19-23, Marta Sanders. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 10/30, blues singer Charles Brown, Tues.-Sat. at 9, 10:30 & 12:30. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 10/11, Tito Puente and his Latin/Jazz Ensemble, Roberto Roena & Adalberto Santiago. 10/15, Slide Hampton with George Coleman. 10/18, Orq. Harlow, Conjunto Clasico & Hilton Ruiz. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 10/12-17, Johnny Griffin Quartet. 10/19-24, Richie Cole Quintet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 10/11-14, Lenny Popkin; Connie Crothers Quartet. 10/17, Duke's Music with Dr. Aaron Bell. 10/18, 19, Percy France with Ronnie Cole. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 10/11-16, pianist Mike Abene with Michael Moore on bass. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 10/11, The Osmond Brothers. 10/12, Robert Gordon; Memphis Rockabillies. 10/13, China Davis. 10/14, Elvin Bishop. 10/19, Ozark Mountain Daredevils. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 10/11, 12, N.Y. Frets. 10/13, 14, The Swinging Plumber 10/15, 16, The Garret Taylor Band. 10/17, 19, Gabe Johnson. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/23, comedian-impressionist George Kirby, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge, Wed.-Sat. at 10; by comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., mentalist Marvin Bakalar with comedian Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 10/16, Glen Covington Trio alternating with singer-pianist Tommy Furtado, nightly except Sun. AE, CB, DC, MC, V

THE PALACE—110 E. 14th St., 473-4100. New nightclub-cabaret-restaurant in the landmark building that once housed Luchow's. Lively disco nightly from 8 - 4 a.m. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts. Nightly at 9:30 & 11:30. **Upstairs:** Exotic room with mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V

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NIGHTLIFE

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with carabet. 10/12-16, Vicki Belmonte. 10/19, Ed Dixon. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. *"A Night at the Movies"* with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 10/16 at 8:30 & 11, Marcia Lewis. AE, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. Thru 10/23, comedienne Jo Ann Dearing, Wed.-Thurs. at 10:30, Fri. & Sat. at 11:30. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 10/12-23, Liliane Montevecchi. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona. . ."* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, *"Forbidden Broadway"*, a musical comedy satire. Shows at 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 10/11, Barbara Howard. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Caliente with Jina Jaina and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 10/13, Fromage a Trois. 10/14, String Fever. 10/16, Alisha Itkins. 10/17, Cheri Bennet. 10/18, *Rats*-musical revue. Shows Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** 10/12-30, pianist Joe Bushkin and friends, Tues.-Sat., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Thru 10/23, Carleton T. Jones with the John Pizzarelli Quartet, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Daryl Sherman entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge, thru 10/30, Denise Clemente, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 10/23, Steve Allen in *Seymour Glick Is Alive But Sick* with Erick Devine, Barbara Heuman, Stephen Pender and Julie Sheppard. **Grill:** Thru 10/30, pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Furtado, Mon.-Sat. 5-8. Disco from 8:30. Thru 10/23, Karl & Mary Keller from 9 - 1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 8 to midnight, Tues.-Sat. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkins returns, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass,Tues.-Sat. from 8:30. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/11, 18, Dan Brack. 10/12, Doug Lothes. 10/13, Steve Hayes. 10/14, Amelia David. 10/15, Julia Kiley. 10/16, Celeste. 10/17, Denise Shafer. No credit cards.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 10/16 , Rio Clemente, Mon.-Sat. from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Berri Blair in the lounge Tues.-Sat. from 7. AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. 10/12-23, pianist - composer - singer Paul Roth entertains,Tues.-Sat. from 6-8, and 9-midnight. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sat. from 7:30-midnight. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Wed.-Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Oct. 13

3:00/WNCN—Beethoven: Rondo a Capriccio in G, Op. 129 "Rage Over a Lost Penny" (Brendel).

4:00/WNCN—Kreisler: Marche Miniature Viennoise (Nishizaki, Lee).

5:00/WNCN—Prokofiev: Etudes, Op. 2 (Sandor).

5:06/WQXR-AM/FM—Gounod: Saint Cecilia Mass: Sanctus.

6:30/WNYC—Copland: Music for Movies (Howarth).

7:00/WNCN—Thomson: William Blake: 4 Songs (Harrell/Ormandy).

8:00/WNYC—Kay: Stars & Stripes: Ballet Suite (Fiedler).

8:06/WQXR-AM/FM—Respighi: Old Dances & Airs Suite #2.

9:00/WNCN—Purcell: Trumpet Sonata with Strings & Continuo in D (Leppard).

10:00/WNCN—Schoenberg: Transfigured Night, Op. 4 (Haitink).

11:00/WNCN—Reger: Serenade for Flute, Violin & Viola in G, Op. 141a (Nicolet, Lautenbacher, Koch).

WNYC—Janacek: Violin Sonata (Luca, Schoenfeld).

Thu., Oct. 14

3:00/WNCN—Tcherepnin: Cello Sonata #1, Op. 29 (Nyffenegger, Weisbrod).

WNYC—Sallinen: The Red Line.

5:00/WKCR—Opera Topics: Raymond Beagle's Vocal Arts Ensemble.

WNCN—Mozart: Cto for 2 Pianos in E-Flat (H. Menuhin, Ts'ong/Menuhin).

5:06/WQXR-AM/FM—Saint-Saens: Fantasy for Piano & Orch.

6:00/WNCN—Brahms: Intermezzi, Op. 117 (Pennario).

6:30/WNYC—Corigliano: Oboe Cto (Lucarelli, Akiyama).

7:00/WNCN—Schumann: Romance in F-Sharp, Op. 28, #2 (Graffman).

8:06/WQXR-AM/FM—Mozart: Divertimento in D.

10:00/WNCN—Various: Lieder (Schwarzkopf, Moore).

11:00/WNCN—Handel: Violin & Continuo Sonata in D, Op. 1, #13 (Grumiaux, Veyron-Lacroix).

WNYC—Marais: Les couplets de folies (Hsu, Bagger, Davidoff).

Fri., Oct. 15

3:00/WNCN—Saint-Georges: Sym #1 in G, Op. 11, #1 (Freeman).

WNYC—The Chamber Music of Hans Pfitzner.

4:00/WNCN—Albeniz: Iberia, Book 2: Almeria (Aybar).

5:00/WNCN—J. Graun: Flute Cto in F (Rampal/Roussel).

5:06/WQXR-AM/FM—Chopin: Tarantelle in A-Flat, Op. 43.

7:30/WNYC—Leoncavallo: Pagliacci (Santi).

8:00/WNCN—Bach: Brandenburg Cto #1 in F (Karajan).

8:06/WQXR-AM/FM—Tchaikovsky: Violin Cto in D.

9:00/WNCN—Ravel: Daphnis et Chloe (Ozawa).

9:06/WQXR-AM/FM—Bruckner: Sym #6 in A (Kubelik).

11:00/WNCN—Telemann: Flute & Harpsichord Sonata in C (Rampal, Veyron-Lacroix).

WNYC—Walter Carlos: Clockwork Orange Soundtrack.

Sat., Oct. 16

10:00 a.m./WNCN—Tchaikovsky: Nutcracker Suite, Op. 71a (Beinum).

10:06 a.m./WQXR-AM/FM—Boccherini: Sym #3 in C, Op. 12.

11:00 a.m./WNCN—Mendelssohn: Piano Sonata #1 in E, Op. 6 (Ivaldi).

12:00/WNCN—Holborne: Almaine, "The Night Watch" (Jaffee).

12:06/WQXR-AM/FM—Gliere: Cto for Voice & Orch.

1:00/WNCN—Dohnanyi: Suite for Orch in f-sharp, Op. 19 (Kojian & Zinman).

3:00/WNYC—Bach: Cantata #12, #106 & #180; Brandenburg Cto #6 (Nielsen, Wheeler, Bressler, Arnold, Bari).

4:00/WNCN—Stravinsky: Circus Polka (Fruhbeck de Burgos).

5:06/WQXR-AM/FM—Rachmaninoff: Symphonic Dances: Symphonic Dance #2.

6:00/WNCN—Lortzing: Zar und Zimmermann: Highlights (Gueden, Wachter, Kmentt/Ronnefeld).

7:00/WNCN—Szymanowski: Four Songs, Op. 54 (Stark, Garvey).

8:06/WQXR-AM/FM—Cimarosa: Qt #6 in a.

9:00/WNCN—Webern: The Musical Offering of Bach: Orchestration of the Fugue (Boulez)

9:06/WQXR-AM/FM—Puccini: Madame Butterfly (Mitchell, Shicoff, Stilwell, Quivar/Conlon).

11:00/WNCN—Hindemith: Trombone & Piano Sonata (Smith, Gould).

WNYC—Osamu Kitajima's *Masterless Samurai*: Music by Larry Coryell, Phillip Catherine, Keith Jarrett & others.

Sun., Oct. 17

10:00 a.m./WNCN—Boccherini: Guitar Qnt in e (Bream, Cremona String Qt).

WNYC—Arturo Toscanini & the Philadelphia Orch.

10:06 a.m./WQXR-AM/FM—Saint-Saens: Morceau de Concert for Harp & Orch, Op. 154.

12:00/WNCN—Leclair: Flute & Continuo Sonata in C, Op. 1, #2 (Larde, Dreyfus, Lamy).

1:00/WNCN—Haydn: Mass #9 in d "Nelson" (Martin, Jones, Creech, Cheek/Levine).

3:00/WNCN—Poulenc: Cto for 2 Pianos in d (R. & J. Contiguglia/de Burgos).

3:06/WQXR-AM/FM—Britten: Cantata Misericordium.

5:06/WQXR—Elly Ameling, soprano.

6:00/WNCN—Galuppi: Andantino e Allegro for Harpsichord (Veyron-Lacroix).

WNYC—Stravinsky: 3 Pieces for String Qt; Concertino (Robison, Dutton, Nickrenz, Finckel, Lesser, Rosen, Cooper, Emerson String Qt).

7:00/WNCN—R. Strauss: Arabella, Op. 79 (Casa, Rothenberger, Fischer-Dieskau/Keilberth).

7:06/WQXR-AM/FM—Vivaldi: Violin Sonata #2 in A, Op. 5.

8:00/WNYC—Brahms: Variation on a Theme by Haydn (Lankester).

10:00/WNCN—Schubert: Qnt in C, Op. 163 (Rose, Guarneri String Qt).

WNYC—Stravinsky: Duo Concertant for Violin & Piano (Clevenger, Kang, I. Kavafian, Eddy, Rosen, Schub, Schachter).

Mon., Oct. 18

3:00/WNCN—D. Gabrielli: Sonata for Trumpet a quattro e cinque in D (Andre/Gotti).

5:00/WNCN—Bonporti: Cto a Quattro in B-Flat, Op. 11, #4 (I Musici).

5:06/WQXR-AM/FM—Satie: Jack in the Box.

6:00/WNCN—Schumann: Intermezzi, Op. 4 (Eschenbach).

6:30/WNYC—Gottschalk: A Night in the Tropics (Abravanel).

7:00/WNCN—Cornelius: Weihnachtslieder, Op. 8 (Ameling, Baldwin).

8:00/WNCN—Dvorak: Sym #8 in G, Op. 88 (Kubelik).

WNYC—Elgar: The Wand of Youth, Suite #1 (Boult).

8:06/WQXR-AM/FM—Dvorak: Violin Cto in a, Op. 53.

9:00/WNCN—Ysaye: Reve d'enfant, Op. 14 (Zukerman/Neikrug). Recorded at the 92nd St. YM-YWHA.

9:06/WQXR-AM/FM—Mozart: Flute Cto #2 in D (Rampal/Masur).

11:00/WNCN—Borodin: Qt #1 in A (Borodin String Qt).

WNYC—Corelli: Variations on La Follia for Recorder & Continuo (Brueggen, Leonhardt, Bylsma).

Tue., Oct. 19

3:00/WNCN—Rieti: La Fountaine: Suite for Orch (Flagello).

WNYC—Music by **Ketelbey, Kreisler &** others: The Art of Kitsch.

4:00/WNCN—Honegger: Symphonic Movement #1 "Pacific 231" (Ansermet).

5:00/WNCN—Donizetti: L'Elisir d'Amore: Venti scudi (Domingo/Pritchard).

5:06/WQXR-AM/FM—Rachmaninoff: Etudes-Tableaux, Op 33, #1-2.

6:00/WNCN—Saint-Saens: Fugues, Op. 161 (Dosse).

6:30/WNYC—Menotti: Sebastien (Serebrier).

7:00/WNCN—Brahms: Intermezzo in a, Op. 116, #2 (Gilels).

8:00/WNCN—Salieri: Sinfonia "Il Giorno Onomastico" (Pesko).

WNYC—Takemitsu: Coral Island for Soprano & Orch (Masuda, Wakasugi).

8:06/WQXR-AM/FM—Ravel: Valses Nobles et Sentimentales.

9:00/WNCN—Schoenberg: Gurre-Lieder for Chorus & Orch (Norman, Troyanos, McCracken, Arnold, Klemperer/Ozawa).

9:06/WQXR-AM/FM—Leoncavallo: Pagliacci: Act III.

11:00/WNYC—C.P.E. Bach: Sonata in G for Flute, Oboe, Viola & Continuo (Zoeller, Koch, Veberschaer, Lechner, Boettcher)

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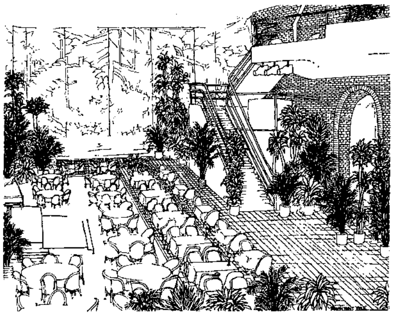

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/Strange Creatures of the Night
Fri/**Movie:** The Adventures of the Wilderness Family

6:25
7 Listen and Learn

6:30
2 News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Thu/**Movie:** Who Has Seen the Wind?
Mon/The Cop and the Anthem
Thu/**Movie:** Trilogy: Three Classic Tales in the Magic of Claymation

7:00
2 Morning
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Wed/Wild Babies
Mon/**Movie:** The Adventures of the Wilderness Family
S Tue/Rumpelstiltskin

7:30
9 Jim Bakker
11 Pink Panther
S Mon/**Movie:** Arthur

8:00
11 MGM Cartoon Festival
H Wed/**Movie:** Islands in the Stream
Fri/Inside the NFL
Tue/**Movie:** Portrait of a Rebel: Margaret Sanger
S Wed/Jenny Koo Koo
Thu/Fractured Flickers
Fri/Jamboree in the Hills
Tue/**Movie:** The Club

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Josie and the Pussycats
H Thu/**Movie:** The Private Eyes
S Wed/Wild Babies
Thu/We'll Be Right back

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Flipper
H Fri/Yesteryear. . . 1933
Mon/**Movie:** Summer Solstice

9:30
2 Jokers Wild
5 Dr. Ruth
7 Good Morning New York
11 Gentle Ben
S Wed,Fri,Mon/Aerobicize

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Tom Cottle
9 Romper Room
11 Civic Programming
H Wed/Rich Little
Thu/Legend of the Wild
Fri/**Movie:** House Calls
Mon/**Movie:** The Jazz Singer
Tue/**Movie:** Legend of the Wild
S Wed/**Movie:** Forever Darling
Thu/**Movie:** The Affairs of Dobie Gillis
Fri,Tue/**Movie:** The Little Hut
Mon/**Movie:** Athena

10:30
2 Child's Play
4 Wheel of Fortune
5 Hour Magazine
7 So You Think You Got Troubles?!
W Wed/**Movie:** Zorro the Gay Blade
Thu/**Movie:** Our Winning Season
Fri/**Movie:** Heartbeeps
Mon/**Movie:** Any Which Way You Can
Tue/**Movie:** History of the World, Pt I.

11:00
2 Price Is Right
4 Texas
7 Love Boat
9 Tic Tac Dough
11 Odd Couple
H Wed/**Movie:** Bear Island

11:30
5 My Three Sons
9 In Search of
11 Candid Camera
Mon/Camelot
S Wed/Showtime's Hollywood
Thu,Tue/Jonathan Winters
Fri/Laff-a-Thon

12 **NOON**
2 Tattletales
4 Doctors
5 Waltons
7 Family Feud
9 News
11 Good Times
H Thu/Stepping Out: The Debolts Grow Up
Fri/**Movie:** One on One
Mon/Commodores in Concert
Tue/Yesteryear. . . 1933
S Wed-Fri/Romance
Mon/We'll Be Right Back
Tue/**Movie:** First Monday in October

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
S Wed/3rd New York Big Laff Off
Thu/**Movie:** Fifth of July
Fri/**Movie:** First Monday in October

1:00
4 Days of Our Lives
5 Midday
7 All My Children
9 Wed/**Movie:** The Last Outpost (1951). Ronald Reagan, Rhonda Fleming. Whites unite against the Indians.
Thu/**Movie:** Thunder in the East (1953). Alan Ladd, Deborah Kerr. An amoral gunrunner learns to love.
Fri/**Movie:** My Favorite Spy (1951). Bob Hope, Hedy Lamarr. Hope isn't bad in these espionage hijinks.
Mon/**Movie:** The Miracle of Morgan's Creek (1944). Betty Hutton, Eddie Bracken. Terrific, energetic Preston Sturges comedy; highly recommended.
Tue/**Movie:** Too Late Blues (1961). Bobby Darin, Stella Stevens. Early John Cassavetes drama about a jazz musician and love vs. career conflicts.
11 700 Club
H Wed/Talking Sex. . .With your kids
Thu/Video Jukebox
Mon/**Movie:** Arthur
Tue/**Movie:** House Calls

1:30
2 As the World Turns
H Wed/Yesteryear. . . 1933
Thu/**Movie:** Spirit of the Wind
S Wed,Mon/Laff-a-Thon

2:00
4 Another World
5 News
7 One Life to Live
11 Wed,Thu,Mon,Tue/Magic Garden
Fri/Big Blue Marble
H Fri/**Movie:** Summer Solstice
S Wed,Mon/Aerobicize
Tue/**Movie:** The Club

2:10
5 Popeye & Friends

2:15
S Fri/Aerobicize

2:30
2 Capitol
11 Krofft Superstars
H Wed/**Movie:** Islands in the Stream
S Wed/Wild Babies
Fri/**Movie:** Spirit of the Wind
Mon/**Movie:** Improper Channels

3:00
2 Guiding Light
4 Fantasy
5 World's Greatest Cartoon Show
7 General Hospital
9 Bonanza
11 Tom and Jerry
H Thu,Tue/**Movie:** Portrait of a Rebel: Margaret Sanger
Mon/**Movie:** One on One
S Thu/Fractured Flickers

3:30
H Thu/**Movie:** The Private Eyes
S Wed/Jenny Koo Koo
Thu/**Movie:** Black Beauty

4:00
2 Barnaby Jones
4 Romance Theatre
7 Edge of Night
9 Soap World
11 Scooby Doo
13 Sesame Street
S Wed/**Movie:** The Shogun Warriors
Tue/Rumpelstiltskin

4:30
4 More Real People
5 What's Happening
7 People's Court
9 Wed/**Movie:** When Worlds Collide (1951). Barbara Rush, Richard Derr. Sci-fi apocalypse with special effects.
Thu/**Movie:** Laser Blast (1978). Kim Milford, Cheryl Smith. Sci-fi with laser alchemy.
Fri/**Movie:** Where Time Began (1977). Kenneth More. Journey to the center of the Earth.
Mon/**Movie:** Twilight's Last Gleaming (1977). Burt Lancaster, Richard Widmark. Death Row prisoners escape and take over a missile base. Part I.
Tue/**Movie:** Twilight's Last Gleaming (1977). Burt Lancaster, Richard Widmark. Part II. See Oct. 18, 4:30 p.m.
11 Pink Panther
H Wed/The Cop and the Anthem
S Fri/Mark Twain Theatre
Mon/**Movie:** Spirit of the Wind

5:00
2 4 7 News
5 Charlie's Angels
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
H Wed/**Movie:** Wild Babies
Thu/**Movie:** Who Has Seen the Wind?
Fri/**Movie:** The Adventures of the Wilderness Family
Mon/The Cop and the Anthem
Tue/**Movie:** Strange Creatures of the Night
S Tue/Stoned

5:30
13 Electric Company
H Mon/**Movie:** The Adventures of the Wilderness Family
S Thu/**Movie:** Heartland

Evening, Oct. 13-15 and 18-19

Wed., Oct. 13

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health
31 Brooklyn College Presents
H Strange Creatures of the Night
S **Movie:** Any Which Way You Can

6:30
5 WKRP in Cincinnati
7 News
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H Rich Little

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Everyday Cooking
31 Lost Control

8:00
2 Seven Brides for Seven Brothers
4 **Baseball:** World Series
5 PM Magazine
7 Tales of the Gold Monkey
9 **Movie:** Racquet (1979). Bert Convy, Lynda Day George. Silly comedy of tennis and riches.
11 **Movie:** One Million Years B.C. (1967). Raquel Welch, John Richardson. For Raquel's die-hard fans only; grunting nonsense.
13 **Movie:** My Brilliant Career
21 All Creatures Great and Small
H **Movie:** Body Heat
N **Movie:** Wise Blood
S **Movie:** Improper Channels
W **Movie:** Together

8:20
31 We the People

8:30
5 Carol Burnett

9:00
2 Alice
5 Merv Show
7 **TV Movie:** Having It All.
21 Alfred Hitchcock Presents
31 Humanities Through the Arts

9:30
2 Filthy Rich
21 Doctor in the House
31 Understanding Human Behavior

9:45
W **Movie:** Kagemusha

10:00
2 Tucker's Witch
5 11 News
7 Dynasty
9 Newark and Reality
13 **Special:** Nuclear War
21 To the Manor Born
31 Japan: Living/ Changing Tradition
H **Movie:** La Cage Aux Folles
N **Movie:** Loulou
S Can You Keep it Up For a Week?

10:30
9 Apple Polishers
11 Metropolitan Report
21 Butterflies
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 War and Peace
21 Inside Business Today
31 Focus on Society

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
31 American Story
S Romance

11:40
H **Movie:** Tattoo

12 MIDNIGHT
2 Fugitive Family
7 Love Boat
N **Movie:** Beau Pere
S **Movie:** Any Which Way You Can

12:30
4 David Letterman
5 Mission Impossible
9 You Asked for It
11 Star Trek
W **Movie:** Zorro the Gay Blade

1:00
9 Psychic Phenomena

1:10
7 **Movie:** Start the Revolution Without Me (1970). Gene Wilder, Donald Sutherland, Orson Welles.
H **Movie:** Death Valley

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
5 **Movie:** Great Expectations (1974). Michael York, Sarah Miles. Musical adaptation of Dickens's novel.
9 Joe Franklin
11 **Movie:** Dayton's Devils (1968). Leslie Nielsen, Rory Calhoun. Routine payroll-heist thriller.
S 3rd New York Big Laff Off

2:30
4 Uncle Floyd

2:55
H **Movie:** The Blue Lagoon

3:00
4 Mary Tyler Moore
9 **Movie:** Captain Carey, U.S.A. (1950). Alan Ladd, Wanda Hendrix. Post-WW2 revenge in Italy; well done.
S **Movie:** Phobia

3:20
7 News

3:30
4 Here's Lucy

4:00
11 Best of Groucho

4:13
5 Love American Style.

4:30
11 Abbott and Costello
S Can You Keep it Up For a Week?

4:55
H **Movie:**La Cage Aux Folles

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Oct. 14

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health
31 N.Y.U. Broadcast Lab

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
31 New Voice
H Video Jukebox

7:30
2 Strawberry Shortcake
4 Family Feud
5 All in the Family
7 So You Think You Got Troubles?!
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Shades
H Inside the NFL
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 **Movie:** Bandolero (1968). Dean Martin, James Stewart. Pleasant adventure on the Mexican border.
11 **Movie:** Mayday at 40,000 Feet! (1976). David Janssen, Don Meredith. Lots of forgettable trouble on this flight.
13 Fawlty Towers
21 Long Island Speak-Out
31 Say Brother
N **Movie:** Melvin and Howard
S **Movie:** Improper Channels.
W **Movie:** Body Heat

8:30
5 Carol Burnett
7 Star of the Family
13 Sneak Previews
H Camelot

9:00
2 Simon & Simon
4 Cheers
5 Merv Show
7 Too Close for Comfort
13 **Movie:** The Boy Friend
21 Sneak Previews
31 Humanities Through the Arts

9:30
4 Taxi
7 It Takes Two
21 This Old House
31 Understanding Human Behavior

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
21 Previn and the Pittsburgh
31 Japan: Living/ Changing Tradition
N **Movie:** Handle with Care
S We'll Be Right Back
W **Movie:** Our Winning Season

10:30
9 Nine on N.J.
11 Metropolitan Report
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 **Masterpiece Theatre:** To Serve Them All My Days
21 Inside Washington
31 Focus on Society
H **Movie:** The Jazz Singer
S What's Up America!

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
21 Latenight
31 American Story
S Romance

11:45
W **Movie:** Adultress

12 MIDNIGHT
7 Vegas
9 Pitfall
21 Latenight
N **Movie:** Melvin and Howard
S Burley Q

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked for It
11 Star Trek

12:40
2 McCloud

1:00
9 Psychic Phenomena
H **Movie:** Green Ice
S **Movie:** Halloween II

1:10
7 **Movie:** The Sweet Ride (1968). Tony Franciosa, Michael Sarrazin, Jacqueline Bisset.

1:30
4 11 News
5 Hogan's Heroes

2:00
5 **Movie:** Baffled (1972). Leonard Nimoy, Susan Hampshire. ESP visions predict danger.
9 Joe Franklin
11 **Movie:** Robbery (1963). Stanley Baker, James Booth. Decent version of the notorious British Royal Mail robbery.

2:30
4 Uncle Floyd

2:35
S **Movie:** Fade to Black

2:50
H Inside the NFL

3:00
4 Mary Tyler Moore
9 **Movie:** Jivaro (1954). Fernando Lamas, Rhonda Fleming. Searching for gold in a dangerous jungle.

3:20
7 News

3:30
4 Here's Lucy

3:50
H **Movie:** The Jazz Singer

4:00
4 News
11 Best of Groucho

4:03
5 Love American Style

4:20
S **Movie:** Heartland

4:30
11 Abbott and Costello

4:41
5 Love American Style

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

Fri., Oct. 15

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 21 3-2-1 Contact
31 Are You Listening
S **Movie:** The Loved One

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 Murder on Lenox Ave.

8:00
2 Dukes of Hazzard
4 **Baseball:** World Series
5 PM Magazine
7 Family Feud Special
9 Jerry Reed
11 **Movie:** To Catch a Thief (1955). Cary Grant, Grace Kelly. Underrated Hitchcock crime drama-romance with great star magic.
13 Washington Week in Review
21 Take Care of Yourself
H Catch a Rising Star's 10th Anniversary
N **Movie:** Fade to Black
S **Movie:** House Calls
W History of the World Series

8:30
5 Carol Burnett
13 Wall $treet Week
21 Wild America

9:00
2 Dallas
5 Merv Show
7 **TVMovie:** For Lovers Only (1982). Deborah Raffin, Sally Kellerman, Andy Griffith.
13 Body in Question
21 **Movie:** My Brilliant Career (1979)
31 Odyssey
W **Movie:** La Cage Aux Folles II

9:30
H **Movie:** First Monday in October

10:00
2 Falcon Crest
5 11 News
9 N.Y. Report
13 Great Performances: Marie Curie
31 Masterpiece Theatre: To Serve Them All My Days
N **Movie:** Wolfen
S **Movie:** First Monday in October

10:30
9 Pitfall
11 Metropolitan Report
21 One for the Road

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 **Movie:** George Washington Slept Here
21 Long Island Week in Review

11:30
2 **Movie:** The Last Hard Men (1979). Charlton Heston, James Coburn, Barbara Hershey.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
H **Movie:** Private Lessons

11:45
S Romance
W **Movie:** Lunch Wagon

12 MIDNIGHT
7 Fridays
11 Saturday Night
N **Movie:** Pass Ton Bac D'Abord
S **Movie:** Private Lessons

12:30
4 SCTV Network
5 Mission Impossible
9 You Asked For It
11 Star Trek

1:00
9 Psychic Phenomena
H **Movie:** House Calls

1:15
W **Movie:** Texas Lightning

1:30
5 America's Top Ten
11 News
7 **Movie:** Machine Gun McCain (1970). John Cassavetes, Peter Falk, Gena Rowlands.
S **Movie:** Carry On Emmanuelle

2:00
2 **Movie:** It's Good to Be Alive (1974). Paul Winfield, Ruby Dee, Lou Gossett.
4 News
5 Soul Train
9 Joe Franklin
11 Best of the Midnight Special

2:40
H Catch a Rising Star's 10th Anniversary

3:00
4 Uncle Floyd
5 **Movie:** Lady Ice (1973). Donald Sutherland, Jennifer O'Neill. An insurance investigator after stolen jewels.
9 **Movie:** It's a Wonderful World (1956). George Cole, Kathleen Harrison. Two *songwriters have an* unusual musical idea.
11 **Movie:** Battle Beyond the Sun (1948). Andy Stewart, Edd Perry. Cheap but fun Roger Corman sci-fi.

3:15
S **Movie:** House Calls

3:25
7 News

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy

4:03
2 **Movie:** The Last Day (1975). Richard Widmark, Robert Conrad, Barbara Rush.

4:10
H **Movie:** Private Lessons

4:30
11 Abbott and Costello

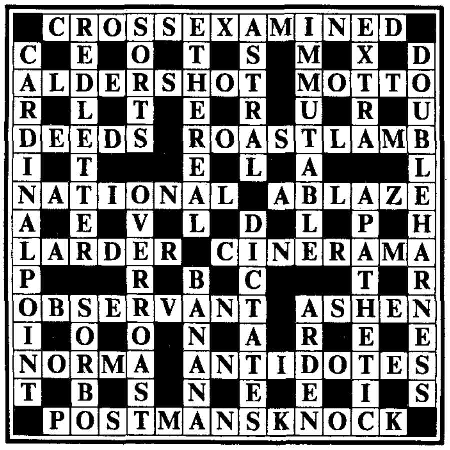
5:00
11 Best of Groucho
S **Movie:** Jamboree in the Hills II

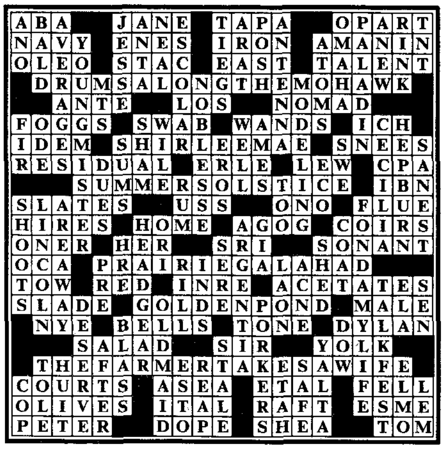
5:30
11 Biography

5:35
9 **Movie:** Manfish (1956). John Bronfield, Lon Chaney. Treasure hunt in Jamaica.

5:40
H **Movie:** Summer Solstice

SOLUTIONS TO LAST WEEK'S PUZZLES





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TELEVISION

Mon., Oct. 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Mork & Mindy
⓭ ㉑ 3-2-1 Contact
㉛ All About TV

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Photo Show
㉛ City Comment
🅢 We'll Be Right Back

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Day of Disaster
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Tony Brown's Journal
㉛ Gospel Train
🅗 Money Matters

8:00
❷ Square Pegs
❹ Little House on the Prairie
❺ PM Magazine
❼ That's Incredible
❾ **Movie:** Panic in the Streets (1950). Richard Widmark, Barbara Bel Geddes. Killers infected with bubonic plague roam the city.
⓫ **Movie:** Sex and the Married Woman (1977). Jack Arnold, Barry Newman. Silly sex comedy of marriage and jealousy.
⓭ Great Performances: King Lear
㉑ Undersea World of Jacques Cousteau
㉛ Sarah Vaughan in Concert
🅗 **Movie:** The Jazz Singer
🅝 **Movie:** The Boogey Man
🅢 **Movie:** Arthur
🅦 **Movie:** Kagemusha

8:30
❷ Private Benjamin
❺ Carol Burnett

9:00
❷ **TV Movie:** Forbidden Love (1982). Andrew Stevens, Yvette Mimieux.
❹ **Movie:** Farrell for the People (1982). Valerie Harper, Dennis Lipscomb.
❺ Merv Show
❼ To Be Announced
㉑ Gubernatorial Debates
㉛ Body in Question

10:00
❺ ⓫ News
❾ Jennie
㉑ Philip Guston: A Life Lived
㉛ Mystery
🅗 **Movie:** Halloween II
🅝 **Movie:** In a Year of 13 Moons
🅢 **Movie:** Beyond Evil

10:30
⓫ Metropolitan Report
㉑ The Lesson

10:45
🅦 **Movie:** Any Which Way You Can

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Madame's Place
⓫ Entertainment Tonight
⓭ Screenwriters/Word Into Image
㉑ Tony Brown's Journal

11:30
❷ Trapper John, M.D.
❹ Best of Carson
❺ Starsky & Hutch
❼ Nightline
❾ Hawaii Five-O
⓫ Saturday Night
⓭ Fawlty Towers
㉑ Latenight
🅢 Romance

11:35
🅗 Camelot

11:45
🅢 **Movie:** Improper Channels

12 **MIDNIGHT**
❷ Columbo
❼ **Movie:** Man in the Wilderness (1971). Richard Harris, John Huston.
⓭ Doctor in the House

12:15
🅝 **Movie:** The Boogey Man

12:30
❹ David Letterman
❺ Mission Impossible
❾ You Asked For It
⓫ Star Trek

12:45
🅦 **Movie:** A Nightingale Sang in Berkeley Square

1:00
❾ Psychic Phenomena

1:20
🅢 **Movie:** Halloween II

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ Nightwatch
❺ Best of Midday
❾ Joe Franklin
⓫ **Movie:** Fancy Pants (1950). Bob Hope, Lucille Ball. Hope is amusing as a valet in the Wild West.

2:05
🅗 **Movie:** One on One

2:30
❹ Mary Tyler Moore

2:55
🅢 **Movie:** Emily

3:00
❹ Mary Tyler Moore
❺ Off the Set
❾ **Movie:** Strange Affection (1957). Richard Attenborough, Colin Peterson. Murder with Oedipal complexities.

3:30
❹ Here's Lucy
❺ Black News

3:45
🅗 **Movie:** The Jazz Singer

4:00
❺ Love American Style
⓫ Best of Groucho

4:25
🅢 Laff-a-Thon

4:30
⓫ Abbott and Costello

5:00
⓫ Biography
🅢 **Movie:** Spirit of the Wind

5:30
⓫ Focus: New Jersey

5:45
🅗 Money Matters

Tue., Oct. 19

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Mork & Mindy
⓭ ㉑ 3-2-1 Contact
㉛ Women: NY Edition
🅗 **Movie:** Trilogy: Three Classic Tales in the Magic of Claymation
🅢 **Movie:** The Tunnel of Love

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Photo Show
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Que Pasa U.S.A.?

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Here's Richard
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Take Care of Yourself
㉛ Tony Brown's Journal
🅗 **Movie:** Legend of the Wild

8:00
❷ Bring 'Em Back Alive
❹ Father Murphy
❺ PM Magazine
❼ Happy Days
❾ **Movie:** How to Steal a Million (1966). Audrey Hepburn, Peter O'Toole. Art theft as urbane fun.
⓫ **Movie:** Such Good Friends (1971). Dyan Cannon, James Coco. Soapy melodrama.
⓭ Nova
㉑ Nature
㉛ With Ossie and Ruby
🅝 **Movie:** Wise Blood
🅢 **Movie:** Zoot Suit
🅦 **Movie:** Strange Behavior

8:30
❺ Carol Burnett
❼ Laverne & Shirley
㉛ Detroit Black Journal

9:00
❷ **TV Movie:** Johnny Belinda (1982). Richard Thomas, Rosanna Arquette, Dennis Quaid.
❹ Gavilan
❺ Merv Show
❼ Three's Company
⓭ Mystery!
㉑ L.I. Congressional Candidates
㉛ Humanities Through the Arts

9:30
❼ 9 to 5
㉛ Understanding Human Behavior
🅗 **Movie:** Tattoo

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hart to Hart
⓭ Odyssey
㉑ Masterpiece Theatre: To Serve Them All My Days
㉛ Japan: Living/Changing Tradition
🅝 **Movie:** Handle With Care
🅢 Romance
🅦 **Movie:** Thief

10:30
❾ Newark and Reality
⓫ Metropolitan Report
🅢 **Movie:** Private Lessons
🅦 Joel Gray

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Madame's Place
⓫ Entertainment Tonight
⓭ Gubernatorial Debates
㉑ Take Care of Yourself
㉛ Focus on Society

11:30
❷ Quincy
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Racing from Roosevelt
⓫ Saturday Night
㉑ Latenight
㉛ American Story
🅗 Catch a Rising Star's 10th Anniversary

12 **MIDNIGHT**
❼ Fantasy Island
❾ Pitfall
🅝 **Movie:** Loulou
🅢 **Movie:** First Monday in October

12:15
❷ Macmillan and Wife
🅦 **Movie:** Libertine

12:30
❹ David Letterman
❺ Mission: Impossible
❾ You Asked For It
⓫ Star Trek

1:00
❾ Christian Children's Fund

1:10
❼ **Movie:** Journey into Darkness (1969). Robert Reed, Jennifer Hilary.
🅗 **Movie:** La Cage Aux Folles

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:40
🅢 **Movie:** Burley-Q

2:00
❷ Nightwatch
❺ **Movie:** Big Foot, Man or Beast? (1975). Examining the legend of this man-like monster.
❾ Joe Franklin
⓫ **Movie:** The Bridges at Toko-Ri (1955). William Holden, Grace Kelly. Well done Korean War drama.

2:30
❹ Uncle Floyd

2:35
🅗 **Movie:** Private Lessons

2:40
🅢 Can You Keep It Up for a Week?

3:00
- 4 Mary Tyler Moore
- 9 **Movie:** Sangaree (1953). Fernando Lamas, Arlene Dahl. Costume drama about an 18th Century doctor's adventures.

3:15
- 7 News

3:30
- 4 Here's Lucy

3:59
- 5 Love American Style

4:00
- 4 News
- 11 Best of Groucho
- S **Movie:** Zoot Suit

4:15
- H **Movie:** House Calls

4:30
- 11 Abbott and Costello

5:00
- 11 Biography

Weekend, Oct. 16-17

Sat., Oct. 16

6:00
- 2 Patchwork Family
- 5 Patterns For Living
- 11 Joya's Fun School

6:25
- S Mark Twain Theatre

6:30
- 4 Rebop
- 5 Insight
- 7 News
- 11 Hot Fudge
- H Video Jukebox

7:00
- 2 Captain Kangaroo
- 4 Sonrisas
- 5 World Tomorrow
- 7 Davey and Goliath
- 9 News
- 11 Magilla Gorilla
- H **Movie:** Bear Island

7:30
- 4 Infinity Factory
- 5 Popeye
- 7 Wildlife Adventure
- 9 Growing years
- 11 MGM Cartoons

8:00
- 2 Speed Buggy
- 4 Flintstones
- 5 Bullwinkle
- 7 Superfriends
- 9 Christopher Closeup
- 11 Munsters
- 13 Sesame Street
- 31 Carrascolendas
- S **Movie:** Looker

8:30
- 2 Sylvester & Tweety
- 4 Shirt Tales
- 5 Laurel and Hardy Laughtoons
- 7 Pac Man
- 9 Apple Polishers
- 11 F-Troop
- 31 Villa Alegre

9:00
- 4 Smurfs
- 5 Little Rascals
- 9 Nine on N.J.
- 11 Emergency!
- 13 Mister Rogers
- 21 Focus on Society
- 31 La Esquina
- H The Cop and the Anthem

9:30
- 2 Bugs Bunny/Road Runner
- 5 Gilligan's Island
- 9 Davey and Goliath
- 13 Electric Company
- 31 Mundo Real
- H **Movie:** The Private Eyes

10:00
- 5 Saturday Morning.
- 7 Mork and Mindy
- 9 Dr. Who
- 11 **Movie:** War of the Monsters (1966). Kokio Hongo, Kyobo Enami. A monster falls to Earth from Mars.
- 13 Nature
- 21 It's Everybody's Business
- 31 Sonrisas
- S **Movie:** The Club

10:30
- 2 Gilligan's Planet
- 4 Gary Coleman
- 31 Que Pasa U.S.A.?

11:00
- 2 Pandamonium
- 4 Incredible Hulk and the Amazing Spider Man
- 7 Scooby & Scrappy Doo
- 9 All Star Wrestling
- 13 Understanding Human Behavior
- 21 American Story
- 31 Humanities Through the Arts
- H Inside the NFL

11:30
- 2 Meatballs & Spaghetti
- 13 Understanding Human Behavior

12 **NOON**
- 2 To Be Announced
- 4 Jetsons
- 5 America's Top Ten
- 7 Weekend Specials
- 9 Hardy Boys
- 11 Entertainment This Week
- 13 Presente
- 21 Square Foot Gardening
- 31 Understanding Human Behavior
- H Video Jukebox
- S **Movie:** Stoned

12:30
- 4 Flash Gordon
- 5 Portrait of a Legend
- 7 American Bandstand
- 13 This Old House
- 21 This Old House.
- H **Movie:** Bear Island

1:00
- 2 Blackstar
- 4 NFL Week in Review
- 5 Big Valley
- 9 **Movie:** The Buccaneer (1958). Yul Brynner, Charlton Heston. So-so swashbuckler.
- 11 At The Movies
- 13 Last Chance Garage
- 21 Victory Garden
- 31 Japan: Living/ Changing Tradition
- W **Movie:** Spaceketeers

1:30
- 2 Children's Film Festival
- 4 Weekly Magazine
- 7 Sha Na Na
- 11 Hee Haw
- 13 French Chef
- 21 Long Island Week in Review
- S **Movie:** Tunnel of Love

2:00
- 2 To Be Announced
- 4 Sportsworld
- 5 6 Million $ Man
- 7 To Be Announced
- 13 Matinee at the Bijou
- 21 Long Island Sports
- 31 It's Everybody's Business

2:30
- 11 The Prince and the Pauper
- H Camelot

3:00
- 5 **Movie:** King Solomon's Mines (1950). Stewart Granger, Deborah Kerr. A safari team searches for a missing explorer.
- 9 **Movie:** The Great Riviera Bank Robbery (1979). Ian McShane, Warren Clarke. Big-time theft and glamour.
- 11 Tom and Jerry
- 31 Focus on Society
- W **Movie:** Zorro the Gay Blade

3:30
- 11 Pink Panther
- 13 Sneak Previews
- S **Movie:** The Club

4:00
- 2 To Be Announced
- 4 **Baseball:** World Series
- 11 White Shadow
- 13 Nova.
- 21 Supersoccer
- 31 American Story

5:00
- 5 Mission: Impossible
- 9 Outer Limits
- 11 Chips Patrol
- 13 America's Black Forum
- 21 Sesame Street
- 31 This Old House
- H Video Jukebox
- S **Movie:** Looker
- W **Movie:** Together

5:30
- 13 Open Mind
- 31 Lawmakers
- H **Movie:** The Private Eyes

6:00
- 5 Starsky & Hutch
- 9 Racing from Belmont
- 11 Star Trek
- 13 Lawmakers
- 21 Sneak Previews
- 31 Searchings

6:30
- 2 News
- 9 In Search of
- 13 Mainstream
- 21 Guitar With Frederick Noad
- 31 European Television

6:45
- W **Movie:** Opening Day Madness

7:00
- 2 7 News
- 4 Prime of Your Life
- 5 Welcome Back, Kotter
- 9 The Saint
- 11 Dance Fever
- 13 Inside Albany
- 21 Wall $treet Week
- 31 New Voice
- H Commodores in Concert

7:30
- 2 2 on the Town
- 4 Glen Campbell Music Show
- 5 All in the Family
- 7 New York People
- 11 Solid Gold
- 13 Agronsky and Co.
- 21 Inside Albany
- 31 Soundstage: Ella Fitzgerald
- S **Movie:** The Crown of Bogg

8:00
- 2 Walt Disney
- 4 Diff'rent Strokes
- 5 **Movie:** Northern Pursuit (1943). Errol Flynn, Gene Lockhart. Mounties search for a Nazi pilot.
- 7 T.J. Hooker
- 9 **Hockey:** Rangers vs. Montreal
- 13 Commanders
- 21 Jacques Cousteau
- H **Movie:** The Blue Lagoon
- N **Movie:** Let's Make a Dirty Movie
- S Rumpelstiltskin
- W **Movie:** Circle of Two

8:30
- 4 Silver Spoons
- 11 **Movie:** Three Coins in the Fountain (1954). Clifton Webb, Dorothy McGuire. Hokey romance of American girls in Rome.

9:00
- 2 **TV Movie:** Hotline (1982). Lynda Carter, Steve Forrest.
- 4 Gimme A Break
- 7 Love Boat
- 13 Mountbatten: A Man for the Century
- 21 Great Performances: The Mysterious Stranger
- 31 N.Y.U. Broadcast Lab
- S **Movie:** Tattoo

9:30
- 4 Love, Sidney
- 11 Odd Couple
- 31 Women: N.Y. Edition

10:00
- 4 Devlin Connection
- 5 News
- 7 Fantasy Island
- 13 **Movie:** Hands Across the Table.
- 31 American Short Story
- H **Movie:** Endless Love
- N **Movie:** Happy B-Day to Me
- W **Movie:** Halloween II

10:30
- 5 Black News
- 11 News

11:00
- 2 4 7 News
- 5 M*A*S*H
- 9 Ken Howard
- 11 Laugh Trax
- S Can You Keep It Up For a Week?

11:15
- 7 News

11:20
- 13 Mystery

11:30
- 4 **Special:** Twilight Theater II
- 5 **Movie:** Now, Voyager (1942). Bette Davis, Claude Rains. Davis is outstanding as a withdrawn woman who confronts the world after therapy. Great Hollywood melodrama.
- 9 Harness Racing From Roosevelt

11:45
- 2 Sportspeople
- 7 **Movie:** The Car

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(1977). James Brolin.
W **Movie:** Love, Lust. . .

12 MIDNIGHT
2 **Movie:** Vanished (1970) pt. 1. Richard Widmark, James Farentino, Skye Aubrey.
9 Championship Wrestling
11 Best of the Midnight Special
H Camelot
N **Movie:** Handle With Care

12:15
S **Movie:** First Family

1:00
4 Uncle Floyd
9 **Movie:** The Omegans (1968). Keith Larson, Ingrid Pitt. In Malaya, and artist's wife plots against him.
11 Twilight Zone

1:15
W **Movie:** Beyond the Door II

1:30
11 News

1:47
2 News

1:50
5 **Movie:** Malibu High (1979). Jill Lansing, Stuart Taylor. A high school girl's problems.
7 **Movie:** Vanishing Point (1971). Cleavon Little,Victoria Medlin.

2:00
4 An Evening at the Improv
11 Solid Gold
21 Washington Week in Review
S **Movie:** Fear No Evil
H **Movie:** Halloween II

2:08
2 **Movie:** Vanished (1970). pt. 2

3:00
4 Mary Tyler Moore
9 **Movie:** Crucible of Terror (1972). Mike Raven, Mary Maude. A sculptor abuses models.
11 **Movie:** The Westerner (1940). Gary Cooper, Walter Brennan. A tyrant judge meets up with a cowboy; good Western drama.

3:30
4 Mary Tyler Moore

3:40
S **Movie:** Tattoo

3:45
7 News

4:00
4 Here's Lucy

4:05
H **Movie:** Death Valley

4:07
2 **Movie:** The Rose Tattoo (1955). Burt Lancaster, Anna Magnani.

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 Christopher Closeup

Sun., Oct. 17

6:00
5 Mormon Conference
9 Straight Talk
11 I Dream of Jeannie
H **Movie:** The Sea Wolves

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News

6:45
11 Davey and Goliath

7:00
2 Captain Kangaroo
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 To Be Announced

7:30
4 Twice a Woman
7 This Is The Life
9 Growing Years

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Newark and Reality
11 Dr. Snuggles
13 Sesame Street
H Stepping Out: The Debolts Grow Up
S Showtime's Hollywood

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 Magilla Gorilla
S **Movie:** The Little Dragons

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Planet of the Apes
13 Mister Rogers
H **Movie:** Green Ice

9:30
4 That Teen Show
5 World's Greatest Cartoon Show
7 Best of Kids Are People Too
9 Point of View
11 Josie and the Pussycats
13 Little Women

10:00
4 Positively Black
9 Mass
11 Tom and Jerry
13 3-2-1
21 Sesame Street
S **Movie:** Any Which Way You Can

10:30
2 Public Hearing
4 NFL Week in Review
7 Page 7
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan's Greatest Adventure (1959). Gordon Scott, Anthony Quayle. Tarzan rescues a female pilot.
9 Make Peace With Nature
11 Three Stooges
13 **Special:** Nuclear War
21 Football: Syracuse vs. Penn State
H **Movie:** Islands in the Stream

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Who Done It? (1942). Bud Abbott, Lou Costello. Good A & C.

12 **NOON**
2 Ch. 2 the People.
4 Meet the Press
9 Robert Schuller
13 **Movie:** My Brilliant Career
S **Movie:** The Man Who Loved Bears

12:30
2 NFL Today
4 NFL Weekly Magazine
7 Directions

1:00
2 Lorne Greene
4 NFL '82
5 **Movie:** Shark! (1968). Burt Reynolds, Arthur Kennedy. Sam Fuller's treasure hunt thriller.
7 Like It Is With Gil Noble
9 **Movie:** Texas Across the River (1966). Dean Martin, Alain Delon. Decent Western spoof.
11 **Movie:** Artists and Models (1955). Dean Martin, Jerry Lewis. Pleasant wackiness from Martin & Lewis.
21 Square Foot Gardening
H Stepping Out: The Debolts Grow Up
S Wild Babies

1:30
2 **Movie:** Easter Parade (1943). Judy Garland, Fred Astaire, Peter Lawford
4 **Canadian Football:** Winnepeg vs. Toronto
21 Square Foot Gardening

2:00
7 Eyewitness News Conference
13 Great Performances: The Mysterious Stranger
21 Washington Week in Review
H **Movie:** Spirit of the Wind
S **Movie:** Forever Darling
W **Movie:** Two Fisted Justice

2:30
7 To Be Announced.
21 Wall Street Week

2:45
5 **Movie:** The Assassination Bureau (1969). Oliver Reed, Diana Rigg. Entertaining comedy about a newspaperwoman and an outfit with assassins for hire.

3:00
9 **Movie:** Forbidden Planet (1956). Walter Pidgeon, Anne Francis. Terrific sci-fi version of *The Tempest*.
11 **Movie:** Mother, Jugs and Speed (1976). Bill Cosby, Raquel Welch. The Kooky antics of an L.A. Ambulance crew; lots of fun.
21 Supersoccer

3:30
2 NFL Today
13 Matters of life and death
S **Movie:** Jamboree in the Hills II

4:00
2 To Be Announced
13 Wall $treet Week
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** Green Ice

4:30
4 **Movie:** Chariots of the Gods (1971).
13 Tony Brown's Journal
31 Lawmakers

5:00
5 Kojak
7 Halloween Special
9 Those Amazing Animals
11 **Movie:** American Graffiti (1973). Richard Dreyfuss, Paul Le Mat. George Lucas's ensemble of pre-Vietnam teenagers is involving and beautifully filmed, if a bit too conventional in spirit.
13 U.S. Chronicle
31 Money Makers
S Showtime's Hollywood

5:30
13 Firing Line
21 Six-Gun Heroes
31 European Journal
S Jonathan Winters
W Joe Williams

6:00
2 4 7 News
5 **Movie:** The Longest Day (1962). Eddie Albert, Paul Anka, *et al.* An all-star cast re-enacts D-Day.
9 Battlestar Galactica
31 All about TV
H **Movie:** Islands in the Stream
S **Movie:** Any Which Way You Can

6:30
2 4 7 News
13 War and Peace
21 TV Quarterbacks
31 Searchings
W Clown White

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Madame's Place
21 Senatorial Debate
31 Rebop

7:30
11 Entertainment This Week
13 Sea Power
21 Matters of Life and Death
31 Rhythm and Blues Reviews
W **Movie:** Memory of Us

8:00
2 Archie Bunker's Place
4 CHiPS
7 Matt Houston
9 Straight Talk
13 Nature
21 Mystery
H **Movie:** The Sea Wolves
N **Movie:** Beau Pere
S **Movie:** American Gigolo

8:30
2 Gloria
11 Lawrence Welk

8:40
31 Black and Tan Fantasy

9:00
2 Jeffersons
4 **TV Movie:** Honeyboy (1982). Erick Estrada, Morgan Fairchild.
7 **Movie:** The Blues Brothers (1980). John Belushi, Dan Ackroyd.
9 It is Written
13 Masterpiece Theatre: To Serve Them All My Days
31 Evening at Pops

9:30
2 One Day at a Time
9 World Tomorrow
11 Wall Street Journal Report
21 **Movie:** Santa Fe Trail (1940).
W **Movie:** Body Heat

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Crisis to Crisis
H **Movie:** First Monday in October
S **Movie:** Body Heat

10:15
N **Movie:** Charles et Lucie

10:30
5 Sports Extra
11 From The Editor's Desk
13 Doctor in the House

11:00
2 4 7 News
5 Off the Set
9 Barry Farber
11 At the Movies
13 Metrocosms

11:15
2 7 News

11:30
4 **TV Movie:** Goldie and the Boxer Go to Hollywood (1982). O.J. Simpson, Melissa Michaelson.
5 David Susskind
11 Weekend Sports Wrap-Up
13 Matinee at the Bjou
W **Movie:** Our Winning Season

11:45
2 Sports Update
7 Sports Special
H **Movie:** Body Heat

12 MIDNIGHT
2 **Movie:** They Might Be Giants (1971). George C. Scott, Joanne Woodward.
7 **Movie:** The Take (1974). Bille Dee Williams, Eddie Albert.
9 **Movie:** Three Violent People (1957). Charlton Heston, Anne Baxter. Carpetbagger melodrama.
11 Streets of San Francisco
N **Movie:** The Witness
S What's Up America!

12:15
4 **Movie:** Earthbound

12:30
5 To Be Announced

12:50
S **Movie:** Nijinsky

1:00
11 News

1:30
11 Twilight Zone

1:45
4 Mary Tyler Moore.
H **Movie:** Body Heat
S **Movie:** Carry On Emmanuelle

1:50
7 **Movie:** Street People (1976). Roger Moore, Stacy Keach.

2:00
9 Psychic Phenomena
11 It's Your Business

2:15
4 Visiones

2:30
11 Notre Dame Football

2:45
4 First Estate

3:00
9 **Movie:** The Vagabond King (1956). Kathryn Grayson, Rita Moreno. Musical bio of François Villon.
S **Movie:** American Gigolo

3:15
4 News

3:30
11 Dick Van Dyke

3:35
H **Movie:** The Sea Wolves

3:40
7 News

3:45
4 News

4:00
11 Best of Groucho

4:30
11 Abbott and Costello

5:00
11 Biography
S Wild Babies

5:30
S **Movie:** Heartland

5:35
H Stepping Out: The Debolts Grow up

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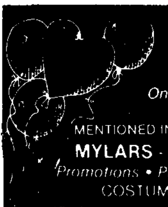

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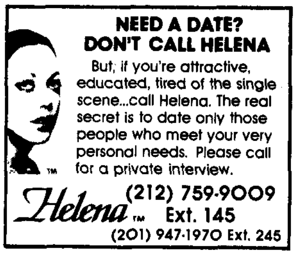

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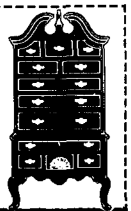

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STRICTLY PERSONALS

Maxville- What a wonderful weekend. My knees will never be the same! With much love...

Dear F.F. Happy 35th Birthday. Wishing you many, many more. Love Rose.

Erasmus Hall H.S. Class of '57 Reunion. October 16th. Call Mort Berkowitz. 578-4736.

Billy B.- For your 26th I wish you all the best - for the best. Your little lover, Jodi.

Wanted: Other interracially married couples, all ages, for true friendships. Write to: NYM Box 1568.

Wanted: Old TV for little old lady, homebound, 70ish, living in Single Room Occupancy squalor, W. 70s, being fed one hot meal a day by Meals On Wheels, would love an old TV set on which to watch the World Series. Anybody have a TV you want to give away, call 880-0732.

Artie — Wish I was there to cruise the dunes in your new four wheel drive. M.A.

SWB — Happy New Year this year & every year. MJM

Lauren — Hope your first day at school was fun. Did you wear your disco dress or E. T. shirt. Love Ya. Mary Ann

Bernie — thinking of you today. Love M

Aunt Rita — Hope you had a great birthday. A belated Happy Brithday. Love Mary Ann

Mom — Looking forward to our Puerto Vallarta Trip. Don't be nervous. MJ

Stephen —Happy 25th Birthday. I love you. JM

Mr. Bozler — You know that I still love you & always will. Ms. Tulsa

Max — Have a nice trip — Linda

Little One —Everyday you should make Stephen feed you at 6:00. I Love You.

The Dearest of all ones — Good luck forever, it will not be too hard for you.

Eva Marie — you're doing well in school — keep up the good work. I love you. Mom

Shannon — I love you, Mom — you too, Barry

OH JOY! — The foliage is vibrant. Let's go! The seventeenth? — Mom.

Billy — Keep up the good work in school — love Mom

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St. Marteen/Caribbean 3 bedroom villa with pool, spectacular view, luxury accommodations. Daily or weekly rates. Call 212-873-8846.

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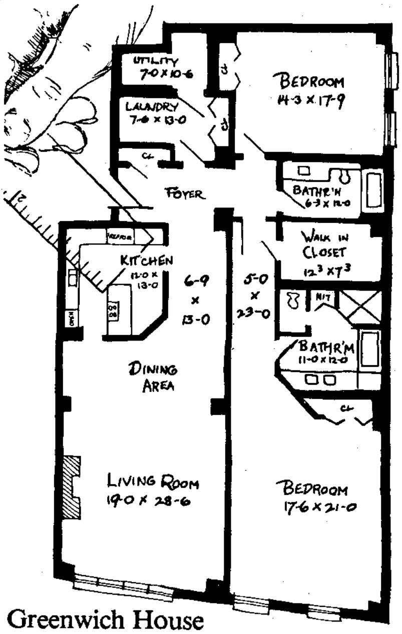

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 457

BY MARY ANN MADDEN

1. I can't wait to hear about it. Did it hurt?

2. A—My name is Alice and my husband's name is Al, we come from Alaska, and we sell apples. B—My name is Barbara and my husband's name . . .

1. Love to Bill, and we'll get together real soon.

2. And love to your sister, Princess Margaret Rose.

Above, (1) what was spoken, and (2) what was thought by the speaker. Competitors are invited to provide one example of same.

Results of Competition 454, in which you were asked for a familiar title, adage, line of verse, or what you will, updated and downgraded by the insinuation of a trendy word or phrase.

Report: We've been, like, waiting on hold for these prioritized repeats: To be or not to be, that is the bottom line. When shall we three interface again? Something is grody to the max in the state of Denmark. Rome wasn't actualized in a day. My sphere of influence for a horse! To thine own self be up-front. At the outset, God created the heaven plus the earth. And on the seventh day, He copped some Z's. Telling it like it is is the best policy. Give me your tired, your disadvantaged . . . Give me liberty or gag me with a spoon. *The Upward Mobility and Fall of the Third Reich.* Quoth the raven: "No way." Also: Impact. Personal space. Infrastructure. Attitudinize. Get down. And glitch. In that order. (Only kidding, pal.) That's absolutely and, like, totally, you know, *it.* Really. Fer sure.

First Prizes of two-year subscriptions to "New York" to:

CRY "GOD FOR HARRY! ENGLAND AND SAINT GEORGE! GO FOR IT!"
Bernard L. Yudain, Greenwich, Conn.
sp. mention: Garret Morgan, Springfield, Va.

TAKE A NUMBER, SATAN.
Bobby Hammack, Studio City, Calif.

GO KNOW WHAT EVIL LURKS IN THE HEARTS OF MEN.
Phyllis Kelly, Locust Valley, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

AND HE MADE HIM A COAT OF MANY DECORATOR COLORS.
Sally Tierney, N.Y.C.

WE WHO ARE ABOUT TO DIE SALUTE YOU. ENJOY YOUR MEAL.
Boo Blume, Sayville, N.Y.

IS THIS A DAGGER WHICH I SEE BEFORE ME, OR WHAT?
Michelle Cucchiaro, Chicago, Ill.

And Honorable Mention to:

R.S.V.P.—SOONEST.
Ben Patterson, San Diego, Calif.

I DISAPPROVE OF WHAT YOU GO, BUT I WILL DEFEND TO THE DEATH YOUR RIGHT TO GO IT.
Louis B. Raffel, Skokie, Ill.
similarly: Christopher Bond, Needham, Mass.; Eleanor Yotka, Santa Ana, Calif.

CLEANLINESS IS RIGHT UP THERE WITH GODLINESS.
Mack Breaux, Aberdeen, Md.

OUR HEARTS WERE YOUNG AND OF AN ALTERNATIVE LIFE-STYLE.
Louise Hurel, New Vernon, N.J.

BEWARE OF GREEKS BEARING FREE GIFTS.
Tom Frankel, Woodbridge, Conn.

. . . BUT AS FOR MYSELF, GIVE MYSELF LIBERTY OR GIVE MYSELF DEATH.
Liz Roberts, Fletcher, N.C.

YOU'RE O.K., GUNGA DIN.
R. Healy, Palm Springs, Calif.

HI! CALL ME ISHMAEL.
Stuart M. Smith, Leonia, N.J.

CHEZ LES SEVEN GABLES.
Joshua Miller, Brentwood, N.Y.

FIRST THE GOOD NEWS: TO BE. THEN THE BAD NEWS: NOT TO BE.
Tom Yutka, Los Angeles, Calif.

WHO IS SILVIA? WHERE IS SHE COMING FROM?
John Hines, Memphis, Tenn.

AT THIS POINT IN TIME IS THE WINTER OF OUR DISCONTENT . . .
Mary J. Bohr, Chicago, Ill.
similarly: Suzanne Paola, Brooklyn

WHAT'S YOUR BEST GUESSTIMATE OF WHO'S COMING TO DINNER?
Michael Marks, Brooklyn

GOD LOVETH A CHEERFUL INPUT PERSON.
Anne Jones, Riverdale, N.Y.

I WILL GET MY ACT TOGETHER, AND GO TO INNISFREE.
Tom Brown, N.Y.C.

HE IS BUT A PHOTOCOPY OF HIS FORMER SELF.
Nat Glick, Rego Park, N.Y.

LISTEN, MY CHILDREN, AND YOU SHALL HEAR,/ OF THE MIDNIGHT RIDE OF MY MAN, PAUL REVERE.
Deb Leverich, Darien, Conn.
sp. mention: H. David Anderson, Bloomfield Hills, Mich.

STONE WALLS DO NOT A CORRECTIONAL FACILITY MAKE.
Grant Duffrin, Shoreham, N.Y.

THERE'S AN UNEDUCATED CONSUMER BORN EVERY MINUTE.
Mark Greenberg, N.Y.C.

LOVE IS VISUALLY IMPAIRED.
Mark G. Levin, N.Y.C.

AT THIS POINT IN TIME, VOYAGER.
E. Rubinstein, N.Y.C.

THEY MADE ME AN ALLEGED PERPETRATOR.
Armand Stella, Ridgewood, N.J.
similarly: Betty Perkins, Nutley, N.J.

THE FAULT, DEAR BRUTUS, IS NOT IN OUR STARS, BUT IN OURSELVES, THAT WE ARE NOT WORLD-CLASS.
Thomas Van Steenburgh, Bergenfield, N.J.

LOVE IS NOT LOVE WHICH ALTERS WHEN IT A VIABLE ALTERNATIVE FINDS.
Dinah Daniels, N.Y.C.
similarly: Wilma Davidson, North Brunswick, N.J.

A JUG OF WINE, A LOAF OF BREAD—AND YOURSELF.
James W. Schlotter, Palos Verdes, Calif.

THE RIME OF THE SENIOR-CITIZEN MARINER.
Frances A. Hines, Memphis, Tenn.; Jasper Darwin, N.Y.C.

WHAT AIRHEADS THESE MORTALS BE.
Jack Rose, N.Y.C.

FRIENDS, ROMANS, GOAL-ORIENTED COUNTRYMEN . . .
Joann Chalat, Grosse Point, Mich.

GOOD BUDDIES, ROMANS, COUNTRYMEN . . .
Pericles Crystal, Scarsdale, N.Y.

FRIENDS, ROMANS, COUNTRYMEN, CHECK THIS OUT.
James W. Bradley, Brooklyn
similarly: Timothy John, Lincoln Park, N.J.

I COME TO BURY CAESAR; I'M NOT INTO PRAISING.
Chris Doyle, Burke, Va.

I COME TO DEEP-SIX CAESAR, NOT TO PRAISE HIM.
Chet Orlando, Boston, Mass.

A STITCH IN TIME SAVES NINE. CHECK IT OUT.
Fred Sahner, N.Y.C.

BROTHER, CAN YOU SPARE A DIME UP FRONT?
Audrey Hoyt Johnson, Ojai, Calif.

AT SQUARE ONE WAS THE WORD.
Chip Chapin, N.Y.C.
sp. mention: John Blumenthal, Rye, N.Y.

YEARS FROM NOW, WHEN YOU TALK ABOUT THIS, AND YOU WILL, GIMME A BREAK.
Sal Rosa, N.Y.C.

GOOD-NIGHT, SWEET PRINCE, AND FLIGHTS OF ANGELS SING THEE TO THY WELL-DESERVED REST!
Jay M. Tischenkel, North Miami, Fla.

THANKS MUCH FOR THE MEMORY.
John R. Devereaux, Boston, Mass.

BORN WITH THE GIFT OF LAUGHTER AND A SENSE THAT THE WORLD WAS NOT ROWING WITH BOTH OARS IN THE WATER.
Harold C. Bertrand, Quincy, Mass.
sp. mention: Joyce Kingsley, N.Y.C.

NEITHER SNOW, NOR RAIN, NOR HEAT, NOR EXCESSIVE WIND-CHILL FACTOR STAYS THESE COURIERS . . .
Jill Weisbeck, Van Nuys, Calif.

WHAT'S IN A HANDLE?
B. J. Benjamin, North Andover, Mass.

GET IN TOUCH WITH YOUR FEELINGS OF HOSTILITY AGAINST THE DYING OF THE LIGHT.
Elizabeth Field, N.Y.C.

O, MY LUVE IS LIKE A RED, RED ROSE, COLORWISE . . .
Carol Rosenberg, South Bend, Ind.

BREVITY IS LIKE TOTALLY THE SOUL OF WIT.
Richard Kline, Studio City, Calif.

RICH MAN, POOR MAN, BEGGAR MAN, SOCIOPATH.
John Felmet, Wintersville, Ohio

THE PEN CARRIES MORE CLOUT THAN THE SWORD.
Christine Johnson, Tallahassee, Fla.

ARMA VIRUMQUE CANO. DEFENSE! DEFENSE! DEFENSE!
Bernard Plotnick, East Norwalk, Conn.
sp. ment.: David Yudain, Greenwich, Conn.

PEOPLE WILL SAY WE'RE INTO LOVE.
Roderick Cook, N.Y.C.

MILTON! THOU SHOULDST BE LIVING AT THIS HOUR IN THE FAST LANE.
Jan Wilson Kaufman, Oakland, Calif.

QUE SERÁ SERÁ, WHATEVER HAPPENS HAPPENS.
Grace Katz, Rutland, Vt.
similarly: Jan Leary, Chicago, Ill.

THE SKY'S THE PARAMETER.
Arnold Merritt, Los Angeles, Calif.
similarly: Nell Birkhahn, Durham, N.C.

WE WHO ARE ABOUT TO BITE THE DUST SALUTE YOU.
Charles G. Youngblood, Bellevue, Wash.

. . . AND THEREFORE NEVER SEND TO KNOW FOR WHOM THE BELL TOLLS; IT TOLLS FOR NUMERO UNO.
Jane, N.Y.C.

O, MY LUVE IS LIKE I DON'T KNOW A RED, RED ROSE.
Norman Raik, Jericho, N.Y.

ALEXANDER THE TOTALLY AWESOME.
Stan Matkowski, Montecito, Calif.

BETTER PADS AND GARDENS.
Percy Allen, Flushing, N.Y.

I ONLY REGRET THAT I HAVE BUT ONE SET OF CHIPS TO CASH IN FOR MY COUNTRY.
Larry O'Neill, Hicksville, N.Y.

CHIVALRY IS NO LONGER OPERATIVE.
Elizabeth Lambertson, Queens Village, N.Y.

THE LOWERED PRIME OF MISS JEAN BRODIE.
Morton Eber, Eastchester, N.Y.

TO ERR IS HUMAN, TO FORGIVE: (1) INCREDIBLY DIVINE, (2) ABSOLUTELY MARVELOUS, (3) JUST DARLING.
Mary K. O'Connor, Boston, Mass.
similarly: William H. Harris Jr.,
Mira Loma, Calif.;
Rosemarie D'Alessandro,
Franklin Lakes, N.J.

EVERYTHING'S STATE-OF-THE-ART IN KANSAS CITY.
Carolyn Wember, Rego Park, N.Y.

'TWAS BRILLIG, AND THE SLITHY TOVES/DID, SO TO SPEAK, GYRE AND GIMBLE IN THE WABE.
Bruce Whitehill, Mamaroneck, N.Y.

THE ONLY THING WE HAVE TO FEAR IS FEAR ITSELF. AND PLAQUE.
Larry McCluskey, Blacksburg, Va.

AND CROWN THY GOOD WITH BROTHERHOOD, BI-COASTALLY.
Charles Schlotter, Los Angeles, Calif.

THIS BLESSED PLOT, THIS EARTH, THIS REALM, THIS HERE ENGLAND.
Lee Upson, Kentfield, Calif.

ALAS! POOR YORICK. WE WERE TIGHT, HORATIO.
Barbara Bell, Alexandria, Va.

ENGLAND'S WHERE IT'S AT NOW THAT APRIL'S THERE.
Nancy F. Gerds, Nutley, N.J.

I ONLY REGRET THAT I HAVE BUT ONE LIFE-STYLE TO LOSE FOR MY COUNTRY.
Sue Kogen, Encino, Calif.

I ONLY REGRET THAT I HAVE BUT ONE (1) LIFE TO LOSE FOR MY COUNTRY.
Sheila B. Blume, Albany, N.Y.

WHOM THE GODS WOULD DESTROY THEY FIRST MAKE NOT GUILTY BY REASON OF INSANITY.
Julian Bradford II, East Providence, R.I.

GIVE ME LIBERTY OR GIVE ME ETERNAL SLEEP.
Paul Weiss, Washington, D.C.

CALL ME—ARE YOU READY FOR THIS ONE—ISHMAEL.
Everett Joline, Huntington, N.Y.

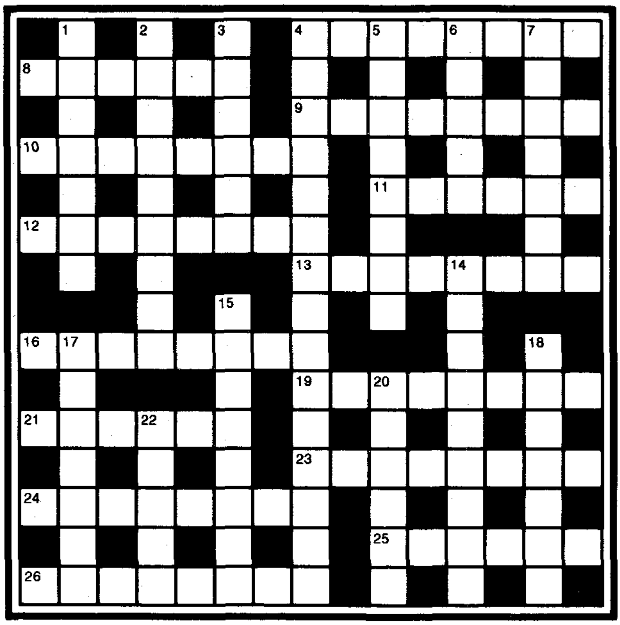
FOURSCORE AND SEVEN YEARS AGO OUR FATHERS BROUGHT FORTH ON THIS CONTINENT A NEW NATION, CONCEIVED IN LIBERTY AND DEDICATED TO THE PROPOSITION THAT ALL MEN ARE CREATED EQUAL. NOW WE ARE ENGAGED IN A GREAT CIVIL WAR, TESTING WHETHER THAT NATION OR ANY NATION SO CONCEIVED AND SO DEDICATED CAN LONG ENDURE. WE ARE MET ON A GREAT BATTLE FIELD OF THAT WAR. WE HAVE COME TO DEDICATE A PORTION OF THAT FIELD, AS A FINAL RESTING-PLACE FOR THOSE WHO HERE GAVE THEIR LIVES THAT THAT NATION MIGHT LIVE. IT IS ALTOGETHER FITTING AND PROPER THAT WE SHOULD DO THIS. BUT, IN A LARGER SENSE, WE CAN NOT DEDICATE—WE CAN NOT CONSECRATE—WE CAN NOT HALLOW—THIS GROUND. THE BRAVE MEN, LIVING AND DEAD, WHO STRUGGLED HERE, HAVE CONSECRATED IT, FAR ABOVE OUR POOR POWER TO ADD OR DETRACT. THE WORLD WILL LITTLE NOTE, NOR LONG REMEMBER, WHAT WE SAY HERE, BUT IT CAN NEVER FORGET WHAT THEY DID HERE. IT IS FOR US THE LIVING, RATHER, TO BE DEDICATED HERE TO THE UNFINISHED WORK WHICH THEY WHO FOUGHT HERE HAVE THUS FAR SO NOBLY ADVANCED. IT IS RATHER FOR US TO BE HERE DEDICATED TO THE GREAT TASK REMAINING BEFORE US—THAT FROM THESE HONORED DEAD WE TAKE INCREASED DEVOTION TO THAT CAUSE FOR WHICH THEY GAVE THE LAST FULL MEASURE OF DEVOTION—THAT WE HERE HIGHLY RESOLVE THAT THESE DEAD SHALL NOT HAVE DIED IN VAIN—THAT THIS NATION, UNDER GOD, SHALL HAVE A NEW BIRTH OF FREEDOM—AND THAT GOVERNMENT OF THE PEOPLE, BY THE PEOPLE, FOR THE PEOPLE, SHALL NOT PERISH FROM THE EARTH. HAVE A NICE DAY.
Burt Cohen, Chicago, Ill.
similarly: Viktor Blume, Sayville, N.Y.;
M. Faith Tenenbaum, Fort Lee, N.J.;
Matthew Conti, Glen Cove, N.Y.;
Wells Matthews, Corvallis, Ore.;
Mark Studnicki, Boston, Mass.

Competition Rules: One entry only should be sent to Competition Number 457, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 22. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 22 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 Flattened as a shelter after squall starts. (8)
8 Foreign refinement. (6)
9 A period in one's own internal struggles? (8)
10 Resort for quick movements? (8)
11 It provides protection from sun but you need a little on for early morning. (6)
12 Vital part of a cart goes a short distance quietly in a return of zero. (8)
13 The Yangtze ship's wreck could make them stay. (8)
16 Imaginary place of age or trouble. (2, 6)
19 Denial that Antigone has reformed. (8)
21 Tour of duty in which mate holds a bit back. (6)
23 Wise men go round the country for food. (8)
24 Most are changing about a thousand for this animal. (8)
25 Regarded me in action. (6)
26 Boat which takes a Nazi round the country. (8)



Down

1 Hot-headed speech for Shakespearean character. (7)
2 Something to eat, it is mashed up with a chop. (9)
3 I punch wildly—it is a sign of courage. (4, 2)
4 The assassin men go to turns out to be a tragic figure. (6, 9)
5 Not noticing when there is a woman with something to sell. (8)
6 Material for chairs? (5)
7 Furs of heraldry. (7)
14 Fine spells save wheat being spoilt. (4-5)
15 The PM would have been more friendly if a point were lost. (8)
17 Greenery put by a schoolboy inside a shelter. (7)
18 Behaved like a bird to make a town look embarrassed. (7)
20 Gluttons surround man with this fruit. (6)
22 Make fresh survey and cut down about a thousand. (5)

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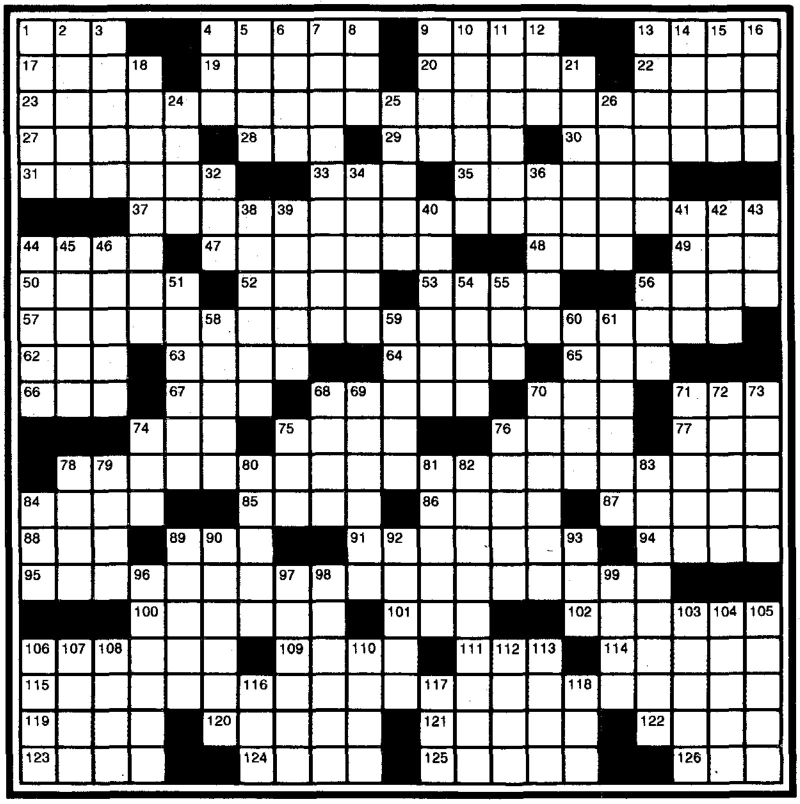
'QUIZZICLE': CUE CROSSWORD / By Maura B. Jacobson

Across

1 Tarzan's friend
4 Speedily
9 Borgia in-law
13 Time of prosperity
17 Pub missile
19 Socializes
20 Land parcels
22 Commedia dell'——
23 Why does a trireme beat a bireme?
27 Zsa Zsa's compatriot
28 Figueroa and Asner
29 East of the Urals
30 Hollered
31 Pamplona V.I.P.
33 Balaam's beast
35 Chest: prefix
37 What did Sun Myung Moon say?
44 Burmese hardwood
47 Least sizable
48 Tank fill-up
49 Composer Rorem
50 Charley horses
52 Greek consonants
53 Impetuous
56 Where Provo is
57 How do you get rid of howling dogs?
62 Shade of blond
63 Caesar's bad day
64 Blackish
65 Element ending
66 Trevino of golf
67 Author Anais
68 Sandhogs' ailment
70 Roman 1101
71 Embargo
74 Teammate of Mize
75 Illegal slot insert
76 —— St. Lawrence (G.B.S. home)
77 Fifth word of the Gettysburg Address
78 What do pessimists wear?
84 Green gemstone
85 Bandleader Puente
86 Conglomeration
87 Lorelei's river
88 Peer Gynt's mother
89 —— standstill
91 Most like a hunter's haul
94 Use the library
95 What did one N.B.A. coach say to another?
100 Greek sea
101 Midwest time letters
102 Underground refuse
106 Channel swimmer of 1926
109 Scat!
111 Volleyball fixture
114 Of ocean phases
115 Why do wiretappers dislike their job?
119 Slight advantage
120 Twinkled
121 Bar legally
122 Mata of spydom
123 Hotbed
124 Conjunctions
125 Of —— (mediocre)
126 Caustic substance

Down

1 Let in or on
2 Painter Veronese
3 Blooper
4 Bordeaux buddy
5 Rug surface
6 Hewed
7 Discontinuance
8 Erhard's course
9 Call from the kitchen
10 Rift
11 Part of N.A.T.O.
12 Brain scan, for short
13 Voting ticket
14 City on the Oka
15 Oklahoma Indian
16 Darn
18 Slum building
21 "What Do You —— Naked Lady?"
24 Tudor queen
25 Caravan stop
26 Glass ovens
32 Frequently: poetic
34 "—— Latin From Manhattan"
36 Alphabetic sequence
38 Plane crew
39 "Stuck a feather —— cap. . ."
40 Maroon
41 Golden Rule word
42 Shipshape
43 Anglo-Saxon letter
44 Dismay
45 Partner of effect
46 Supple
51 Religion of Japan
54 Houseboats
55 Firmament
56 German river port
58 Works on copy
59 Church-social game
60 Actor Williamson
61 Rock band must
68 Rorschach image
69 Antony's speech, e.g.
70 Euphemistic phrase
71 Musical Count
72 Booster rocket
73 Nuzzled
74 Bedrock deposit
75 —— -fi
76 Pierre's farewell
78 Prepare potatoes
79 Greek theaters
80 Floor, in Lyon
81 Schneider, et al.
82 Famed Fed
83 Like Xantippe
84 Mouth framework
89 White poplar
90 Detroit team
92 Wide cravat
93 'Bye syllables
96 Archery goal
97 Biarritz native
98 Stop grasping
99 Kill a bill
103 "Let's Make ——"
104 TV show-host Moore
105 Cow of commercials
106 Hired-man Holden
107 Kind of ranch
108 Ova
110 Wallet stuffers
112 Outside: prefix
113 Son of Odin
116 —— Na Na
117 Wain or Lillie
118 Decide, with "for"



Solutions to last week's puzzles appear on page 122

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